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LITERATURE.

German Life and Literature in a Series of Biographical Studies. By Alexander Hay Japp, LL.D., F.R.S.L., F.R.S.E., F.R.G.S., F.S.A. (Marshall, Japp and Co.)

THE dramatist Grillparzer well observes in his autobiography that Gervinus might be a profound philosopher and critic, but that of one thing he was absolutely ignorant—namely, poetry. Our present author is in a somewhat similar predicament. Although he has not clearly realised what art, romance, drama, and poetry are, he undertakes to instruct us on Goethe, Novalis, Tieck, and others who were nothing, or next to nothing, if not poetical, dramatical, romantic, and artistic. Like M. Taine, when he comes to the primrose on the river's brim, he scarcely notices that it is yellow, but studies the river and its brim, the climate, the flower's relation to its surroundings, and the questions of transcendental botany suggested thereby. Dr. Japp's interest is in biographical speculation, in the connexion of poems, plays, and novels with their authors' character, and in the various nebular problems which lie on the confines of his subject. His knowledge of originals seems to be slight, but with second-hand authorities he is, as we shall see, over-familiar. The text is "horribly stuffed" with quotations from literary historians and commentators; there is too much criticising criticisms of *critiques*, and Dr. Japp's frequent obscurities of thought and expression are aggravated by copious resort to German philosophical slang where the vernacular would suffice. In the vernacular, however, Dr. Japp is by no means firmly shod. He laughs at poor defunct Sir Archibald Alison, but borrows from him the word "awanting;" writes "of him" instead of the grammatical "his;" and, as a rule, contrives to make almost every other page of the Studies read like a translation from the German. In that language, however, he seems by no means perfect. He renders the epigram—

"Ein jeder ist Monarch in seines Hauses Pfählen,
Es sei denn, dass sein Weib neben ihm will zählen,"

by the lines—

"Each man as the king of his house will stand
If his wife will but range her next in command."

Dr. Japp should be aware that "es sei denn" means "unless," or "except," and that he has missed "the force and point and power" of the couplet.

Dr. Japp's essays are an amusing mixture of good and bad. For instance, we read with astonishment deliverances like these:—Lessing's "leading characters are all confessedly reflections and reminiscences of his

immediate friends;"—"his great characters, Theophan, Nathan, and the rest, are reproduced by a laborious process of memory;"—"they are "embodied qualities or tendencies." This may be partly true of Theophan and Nathan, but it is absolutely devoid of sense in the case of "the rest," as Tellheim, the Wachtmeister, Minna, Orsina, or Marinelli. Dr. Japp says of Lessing's plays that "they are not faithfully seen till viewed in relation to his character," which may be "expressly read in them;" that they are connected by a "unity of moral purpose;" "that each reflects him from a different angle;" and that "his world of art is one with his world of life." Such talk is about as applicable to *Miss Sara Sampson*, *Minna von Barnhelm*, and *Emilia Galotti* as it would be to *Macbeth* or *The Merchant of Venice*. It contrasts strangely with a correct explanation of the special significance of *Miss Sara Sampson* in the German drama.

"By *Miss Sara Sampson*, it is not too much to say that Lessing freed the tragedy of common life from the prosaic criminal element of discovered tragical conflicts peculiar to its situations. By penetrating into the interior of family life, into the depths of the perplexities of souls, he obtained also for the lower sphere of human action an arena wherein the absolute worth and freedom of the individual could assert themselves. This field is the family. For only in the relations of the family and the affections of the heart can the man, whose capacities as a citizen are narrowly circumscribed, appear as a sovereign, a hero."

This passage is a liberal translation from a well-known German author. Opening at random Stahr's *Lessing*, we found the following:—

"Das Grosse in Lessing's Leistung war, dass er die bürgerliche Tragödie stofflich von jener Prosa des criminalistischen Elements befreite, dass er ein neues, ihr eigenes Gebiet tragischer Conflicte auffand. Indem er in das Innerste des Familienlebens, in das Tiefste der individuellen Seelenzustände, Kämpfe und Verirrungen hineingriff, gewann er auch für die niederen Sphären des Menschenlebens ein Feld, wo sich der absolute Werth, die Freiheit, die souveräne Unumschränktheit des Individuums geltend machen konnte, die der Tragödie nothwendig ist. Dieser Feld aber ist die Familie. Denn nur auf dem Boden der Familie und in den Beziehungen des Herzens kann auch der bürgerlich engumschränkte Mensch frei, Souverain, Held sein."

With romance and poetry our author appears to have little natural sympathy. But though his temperament shuts him out of "the realms of gold," he attempts entrance through intellectual, moral, and theological backdoors. "What I live, and feel, and create," says Dr. Japp, "is in the last result of value only as I live, and feel, and create, in harmony with what is most essential in the moral and spiritual being of man." That is, when we read *Comus* or *Faust*, or look at Gian Bellini's Madonna in the Frari, or at the Grimani Palace, or listen to the *Eroica*, the grand affair is to estimate "the necessary unity and harmony that must exist between the man and his work, between the artist and the citizen, the individual and the nation, in its various aspects." Judged by this method, *Heinrich von Ofterdingen*, the *Fair-haired Eckhart*, and *Genoveva*, and the rest

of the works of Novalis and Tieck, turn out to have little or no independent literary value! As regards Novalis, "his interest for us will be found to lie in the impulse he has given to the religious life"! while Tieck's "historical place in German literature" mainly depends on his efficient expression of the religious sentiment as an essential element "in a great national life"! But Dr. Japp's supreme performance is the lathering which he gives Goethe, who, instead of "the ordinary hackneyed eulogium," now gets his just measure as a poetaster, a heartless, whimsical, capricious, superstitious villain and snob. "Egotistic, self-conscious, vain, and affected," "self-indulgent, prurient, and selfishly vicious"—"something inexplicably coarse, gross, and sensual, deeply indelicate in the grain of him, something at once prurient and callous"—"shameless, cold, calculating, and in many ways mean," in behaviour "detestable and disgusting"—these are some of Dr. Japp's pokes at the joints in Goethe's armour. But the pokes of a writer who rebaptises Goethe's flame, the great actress Corona Schroter, into "Caroline" cannot be very dangerous. Dr. Japp's information is largely gathered from the pre-Adamite Goethe period. He gives a *salmi* of English and French review articles, but shows scarcely any acquaintance with the literary flood which in Germany has lately been pouring forth *usque ad nauseam* on Goethe and his concerns. His horizon does not even include Hermann Grimm, Düntzer, or Gödeke; it is bounded by ancient Menzel, Rosenkrantz, and Schäfer. He roars as gently as any sucking dove against "Mr. Thomas Carlyle and Mr. George Henry Lewes" for denying that *Wilhelm Meister* is "a picture of the horrible and debased life that the much-famed Weimar Court sheltered and approved." Lewes took the trouble to deny that Weimar Court life corrupted Goethe's genius. One might as well condescend to argue that Scott was not corrupted by Abbotsford, or Shelley by his residence in Pisa. However, Dr. Japp, who knows better than Lewes and Carlyle, contradicts them. "It is a sober and somewhat saddening matter of fact that no more Goetzes were forthcoming;" "when Goethe came to Weimar he more and more passed out of the range of those healthy sympathies which are somehow essential to great, simple, and enduring creation;" the productions of his Weimar, or Ideal, period are mere mistakes spoiled by "ultra-classicality;" "ultra-Gothic," "sentimental and morbid, or semi-psychological experiments," Greek affectations, and "sickly overrated personal episodes." And yet Dr. Japp must be aware that, before his residence in Weimar, Goethe had only written *Werther*, *Goetz*, *Clavigo*, *Stella*, and certain minor pieces, and that among the works which he thus pooh-poohs are *Iphigenia*, *Tasso*, *Egmont*, *Wilhelm Meister*, the *Roman Elegies*, *Faust*, and so on *ad infinitum*! Dr. Japp also explains that the appearance of the "elective affinity" element in the works of George Eliot, with whom he associates Miss Thackeray, Mr. Black, and—Ouida, is due to the arch-corruptor of Weimar. It seems that but for Goethe novelists would never have remarked that the

love of wives is not invariably bestowed on their own husbands, and that married men sometimes fall in love with girls.

In conclusion Dr. Japp demonstrates the connexion of German philosophy and political life. He says, with respect to Kant, that "most of those who distinguished themselves in the Wars of Independence had earnestly studied him;" also, Kant was "perhaps the most potent force in awakening Germany, and re-uniting it against Napoleon." Now, it is notorious that of the leaders in the said war only one was a Kantist, namely, Schön, who, however, denied his master. Dr. Japp's notion of the War of Liberation is peculiar. He speaks at length of "the national enthusiasm against the French domination," of the "great national revival," of the defeat of Napoleon which "Germany" achieved by "individual effort." Nothing of the sort occurred. In 1813 fully two-thirds of Germany was in the power of the French. Germany made no attempt to move; such resistance and enthusiasm as occurred were exclusively Prussian, and although Mr. Japp may not know it, Napoleon would have ground Prussia, with or without Kant, to powder, unless Russia and Austria, with England in the background, had come to her aid. We also learn that Germany was prostrated by Napoleon owing to "her loss of unity arising, in great degree, from her subjection to foreign impressions," from her "surrender to a false cosmopolitanism." It is a matter of historical fact that Germany, since the *Kaiserzeit*, never had any unity, real or ideal, to lose. Her disunion had nothing to do with modern cosmopolitanism, but was her normal and necessary state ever since the extinction of the House of Hohenstaufen.

GEORGE STRACHEY.

The Personal Life of David Livingstone.

By William Garden Blaikie, D.D., LL.D.
With Portrait and Map. (John Murray.)

THIS will prove a welcome book to the many friends and admirers of Livingstone. With a loving hand and sympathetic mind the author has traced his hero's career from his birth in the humble home of Blantyre to the melancholy death on the swampy shore of Bangweolo. In his company we attend Livingstone during his early labours as a missionary, we share in his craving for a wider field of activity, are made partakers of his hopes and aspirations, his griefs and disappointments, and are admitted to the privacy of his family life. The author has had copious sources of information to draw upon, including unpublished journals, numerous letters which Livingstone wrote to friends, and reminiscences communicated by these latter. Upon the whole, judicious use has been made of this rich store of information. Still, the author cannot be acquitted of an occasional diffuseness, which obscures instead of illuminating. Greater conciseness, less reiteration, would have thrown into bolder relief Livingstone's character as a man, and rendered more perspicuous his achievements as an explorer and missionary.

Livingstone the "missionary" occupies the foremost place in this volume; and this is perhaps as it should be, for, though Living-

stone will go down to posterity as the most successful and persevering of African explorers, we gather from his letters that he took greater pride in his spiritual and philanthropic labours than ever he did in his geographical discoveries. It is, however, just possible that he may have deceived himself. There can be no doubt that he was eminently a "religious" man; and those did him scant justice who accused him of laxity in his duties as a missionary, because his ways were not the ways of other labourers in the same field, or because, discarding the clerical garb, he wore a sort of undress naval uniform instead. To an old lady in Carlisle, who appears to have troubled him on these heads, he wrote:—

"My views of what is missionary duty are not so contracted as those whose ideal is a dumpy sort of man with a Bible under his arm. I have laboured in bricks and mortar, at the forge and carpenter's bench, as well as in preaching and medical practice. I feel that I am not 'my own.' I am serving Christ when shooting a buffalo for my men, or taking an astronomical observation, or writing to one of His children who forget, during the little moment of penning a note, that charity which is eulogised as 'thinking no evil.'"

But although his views on missionary duties may have been broad, those which he held on doctrine were strictly "correct." He certainly attended the services of various denominations, and has even a kindly word to say about Roman Catholic missions; but he judged harshly of the authors of *Essays and Reviews*, and in no respect could he be called a latitudinarian. He believed in a personal devil, for in his diary he apostrophises him; and when Sechele, the chief of the Bakwains, afterwards one of his greatest friends, asked pertinently why, since it was true that all who died unforgiven were lost for ever, no one had come before to tell them of it, he is quite at a loss for an adequate answer. Yet subsequently his belief in this doctrine of perdition, so contrary to the spirit of Christ, however congenial to that of certain Christian Churches, must have been severely shaken, for when Sebituane died before there had been an opportunity to baptise him, he calls out in the bitterness of his feelings, "Shall not the Judge of all the earth do right? I leave thee to Him."

Fortunately this earnestness as a Christian man did not sour Livingstone's temper, and many of his letters now for the first time printed sparkle with humour. Having found that on Ptolemy's map various tribes are described, as Anthropophagi, Ichthyophagi, and so on, according to the food they take, he writes:—

"If we followed the same sort of classification, our definition would be by drink thus:—The tribe of stout-guzzlers, the roaring potheen-fuddlers, the whisky-fishoid-drinkers, the vin-ordinaire bibbers, the lager-beer swillers, and an outlying tribe of the brandy cocktail persuasion."

In reply to a letter from his daughter Agnes, in which an alarm, arising from the next house having taken fire, had been mentioned, he writes playfully:—

"You did not mention what you considered most precious on the night of the fire; so I dreamed that I saw one young lady hugging a German grammar to her bosom; another with

a pair of curling tongs, a toothpick, and a pinafore; another with a bunch of used-up postage-stamps and autographs in a crinoline turned upside down; and a fourth lifted up Madame Hocodé and insisted on carrying her as her most precious baggage. Her name, which I did not catch, will go down to posterity alongside of the ladies who each carried out her husband from the besieged city, and took care never to let him hear the last on't afterwards."

Fortunately for science, Livingstone's conception of missionary work embraced the geographical delineation of the countries to be opened up to civilising influences, and he availed himself of every opportunity to add to his qualifications as a scientific observer. His medical training, secured by a self-denying course not at all unusual in Scotland, proved a good foundation. During his first voyage to the Cape the captain of the ship kindly gave him lessons in the use of the quadrant, frequently sitting up with him for that purpose till twelve o'clock at night. This knowledge he improved, under the guidance of Sir Thomas Maclear, while at the Cape, and it enabled him to lay down his track through the untrodden wilds of Africa with a degree of accuracy rarely surpassed by professedly scientific explorers. It seems to us as if the author had not given due weight to Livingstone's geographical labours, which, after all, won him such sympathy among the public as his special achievements as a missionary would never have secured. Geographical students will search this volume in vain for anything calculated to throw new light upon the published narratives. In his remarks upon the claims put forward by the Portuguese as having preceded Livingstone in some of his discoveries, the author shows very plainly that geography is not his *forte*. Pages are filled with religious reflections, which Livingstone himself would probably have never published, and a tithe of which would have sufficed to portray his personal character and individual views; while the geographical treasures, still buried in the "journals," are heedlessly discarded. And yet these "journals" differ in "some material respects from the printed record," which was prepared in great haste; they "contain frequent notes on the character, the superstitions, and the feelings of the natives;" and Livingstone himself intended to make use of them in the preparation of a larger work. We hope these journals, as well as the "heavy box" full of meteorological and other records, recently sent home from the Cape, will be placed in the hands of a competent editor, in order that all facts of scientific interest may be culled therefrom. Such a task, it might be supposed, would naturally devolve upon the Royal Geographical Society, and we feel sure the council of that learned body would readily undertake it. E. G. RAVENSTEIN.

The Qur'an. Translated by Prof. E. H. Palmer. Being Volumes VI. and IX. of the "Sacred Books of the East," Translated by various Oriental Scholars, and Edited by F. Max Müller. (Oxford: Clarendon Press.)

(Second Notice.)

RESUMING our criticism from the last number of the ACADEMY, we subjoin a few additional specimens of the latitude which the learned

Professor allows himself in his edition of the Kur-ân:—"He [God] is the subtle, the aware," (*Kur.* vi. 103); and again, "He is the subtle, the well-aware," (*id.* lxvii. 14), the original being identical in both cases. We have already noted the rendering of the original *al-Khabîru* by "aware," and turn now to the translation of *al-Latîfu* by "subtle." The original word is thus expounded by Arab lexicographers:—*Al-Latîfu*, as one of the *Asmâ'ü'l-Hüsnâ*, or Beautiful Names of God, means the Benign to his worshippers, who does good to his creatures by putting benefits within their reach with kindness. The word "gracious" seems to comprise all this; but can anything be further from that meaning than to say that God is "subtle"? Even supposing that by "subtle" here "subtile" is intended, yet even that emendation, beside being dangerously ambiguous, fails to convey the idea of the original.

"God is grateful and doth know," (*Kur.* ii. 153). God grateful! for what? Among the various significations of the infinitive noun of the verb *shākara* is that of requiting or forgiving, of regarding one with favour, and hence, necessarily, of recompensing. (See the *Tâju'l-'Arûs*, *sub voce* "shākri.") The active participle used in the text seems, therefore, to convey the same idea as the epithet *shākûr*, as applied to God, does in an intensive sense, namely, one who approves or rewards, who recognises small works with large bounty. (See Lane's *Arabic-English Lexicon* under *shākara*.) "The liberal giver" would, in our opinion, be a more apposite rendering of the *shākîr* of the text.

In another respect Mr. Palmer's translation would have gained rather than lost symmetry and point if he had adhered less closely to the letter of the Arabic, and availed himself of those tropical significations which the language, as used by its best scholars, fully warrants. He uses the phrase, "He struck out for them a parable," which, in different forms, occurs about twenty times in the Kur-ân, instead of the usual and more correct "He propounded to them a parable." We say "more correct," because *dhāraba lâhum* does not mean "to strike out to them." But why so outlandish an expression, when the Arabic lexicons under *dhāraba* give this phrase as meaning to propound, declare, rehearse, set forth a parable? Surely his objection to using the language of our Bible did not go the length of driving him to coin a grotesque substitute. In our Bible "to set forth a parable" is the familiar phrase, and it would have been well if the translator had adhered to it. In fact, he does use it in the passive sense: "and when the Son of Mary was set forth as a parable," (*Kur.* xliii. 57).

Again, we have, "And if, indeed, ye be killed in God's way;" and, "Fight, then, in the way of God," (*Kur.* iii. 151; iv. 86). Here, also, a servile reproduction of the letter of the text results in something worse than an ambiguity, for which there was no necessity. *Sabîl* does, indeed, mean "a way;" but it means "a cause" also, and the fighting or dying *fi sabîli'llâhi* Arab lexicographers explain to mean "in the *Jihâd*," that is, in behalf of the cause of God and His religion.

The following are given as further instances of the sense of the original being marred and missed by a too close following of the letter of the text, occurring in Palmer's translation of the verb *sārrafa*. He renders *Kur.* vi. 65, by "See how we turn about the signs;" ver. 105 by "Thus do we turn about the signs;" and he unaccountably omits a similar sentence in ver. 46 of the same chapter.* Again, in xvii. 43, we read, "Now we have turned it in various ways in this Qur-ân," where the "it" is an interpolation. In xvii. 90 and xviii. 52, "Now we have turned about for men in this Qur-ân every parable." In xx. 112, "We have turned about in it the threat;" and in xvi. 26, "We turned about the signs." What is meant here by to "turn about"? The literal signification of the verb *sārrafa* is to turn anything from one state to another, to vary or make to differ. In the foregoing quotations the meaning undoubtedly is to diversify by repetition or variation. So translated into English the sense would be clear and obvious, and according to the *Tâju'l-'Arûs* the *tasrifu'l-âyâtî*, as used in the above passages, signifies "the varying, or diversifying, of the verses of the Kur-ân by repeating them in different forms."

Again, in *Kur.* lxvii. 11, we have the odd reading, "Avaunt to the fellows of the blaze!" The *süh-kan* of the text means much more than "Avaunt." It implies, May such be estranged from good! May they be accursed! Further, to render the next phrase "fellows of the blaze" is to use uncouth English for the simple words of the text. *As-häbu's-Sä'iri* denotes nothing more nor less than the inmates or occupants of (hell) fire or flames, just as *As-häbu'l-Jännati* means the inmates of paradise; but Mr. Palmer renders this also by "fellows of paradise!"

There is an absence, however—whether designed or undesigned does not appear—of any uniform system in the mode of translation adopted. Take, for example, the verse, "So they set out until when they rode in the bark, he scuttled it," (*Kur.* xviii. 70). In a foot-note to "rode" we find, "That is, embarked." Then why was not that familiar and equally correct word used in the text; as also "boat" or "ship," instead of "bark"? "He scuttled it." This rendering is allowable; but why, as in other cases, did not the Professor adhere to the literal meaning, which is, "he made holes in it," *i.e.*, as al-Baidhâwy and other commentators explain, by removing a plank or two (from the ship)? In like manner he translates *mushrikân* by "idolaters," which, if not foreign to the signification of the original, certainly does not correctly express it. It means Polytheists, or, still more accurately, those who attribute a co-partner or co-partners to God, a rendering which is adopted elsewhere in the new version, *e.g.*, "Nor do most of them believe in God without associating (other gods) with Him," (*Kur.* xii. 106). There can be no doubt that the epithet was intended

* Another important omission occurs in *Kur.* xvii. 94: "... or thou bring us God and the angels before us." This sentence is followed in the original by *kâma z'aamta*, *i.e.*, as thou hast pretended or given out, which is absent from Palmer's version.

to comprise Sabians and Christians, as well as worshippers of idols or graven images, which idols are specially styled *asnâm* (*Kur.* vi. 74; xiv. 38; xxvi. 71). Again, the rendering of *al-Mutaddith-thiru*, which occurs as the title of *Sûrah* lxxiii., and also in the first verse of that chapter, by "enwrapped" conveys a very defective idea of the original, which means, "He who wraps himself in the *dithâr*," an overcoat or mantle. In like manner we read how Elijah "wrapped his face in a mantle," (1 Kings xix. 13). The Hebrew is מְעִיטָה, which by a not uncommon transposition of letters in the two languages seems to be cognate with the Arabic *dithâr*.

Still one more important verbal criticism. Mr. Palmer almost invariably translates the *wâlad* of the text by "son." In a few instances, especially where the sex is indicated by the juxtaposition of a pronoun in the masculine gender, as in *Sûrs.* xii. 21; xxviii. 8, &c., it undoubtedly has that meaning; but in almost all the other cases it is taking an unwarrantable licence with the original so to render it, for *wâlad*, according to all Arab lexicographers, denotes "everything which is born, and is applied indiscriminately to male and female, and its plural is *awlād*"—that is, children, both male and female. He translates a passage from *Sûr.* iii. 42, 36, by "How can I have a son?" but the original reads *wâlad*, not *ibn*. Similarly he renders a phrase of frequent occurrence in the Kur-ân respecting God taking to Himself a *wâlad* by "son," as in *Sûr.* iv. 169: "God is only one God, celebrated be His praise that He should beget a son," which rendering of the latter section of the sentence might be read as extolling the Most High for having begotten a son. But the original *subhânahu* signifies, according to the general consensus of Arab lexicographers and commentators, "I declare the absolute perfection of God from the imputation of having a female companion or offspring." Elsewhere, however, as in *Sûr.* xxxix. 6, the Professor renders the *wâlad* of the original correctly: "Had God wished to take to himself a child;" albeit, farther on (*Sûr.* lxxii. 3), he reverts to the wrong word again, and writes: "He has taken to Himself... neither consort nor son." "Consort," in English, is either masculine or feminine; but the original of this passage is feminine, and is the identical word which in another place (*Sûr.* v. 101) is rendered "female companion." Apart from these etymological criticisms, it is unquestionable that Muhâmmad, in impugning the doctrine of God having offspring, had in view not only the Christian belief in the Trinity, but primarily the heathen notion which prevailed in Arabia at the time of gods and goddesses being the offspring of God, which is clearly indicated in the passage, "And they ascribed to Him sons and daughters" (*Kur.* vi. 100). And again, *Kur.* xvii. 42, "What! has your Lord chosen to give you sons [*banîn*], and shall He take for Himself females from among the angels?" Further, to render the Arabic *wâlad* by "son" is to deprive Christian controversialists of one of their most cogent arguments in rebutting the charge brought against them by the Muslims, that by calling our blessed Lord "the Son of God" we declare ourselves to be Polytheists,

inasmuch as we thereby ascribe procreation, in a human or natural sense, to the Almighty, whereas it is expressly stated of Him in the Kur-ân, "He begetteth not nor is begotten" (*Kur.* cxii. 3). But the original of this passage, from which the word *wâlad* is a derivative, means begetting or begotten, as applied to man and beast alike, whereas Christians never style the Saviour the *wâladu-'llâhi*, but the *ibnu-'llâhi*, from the root *bâna*, to build, and hence signifying a son of God's building, not of his procreation.

The foregoing strictures afford an ample criterion of the principles of translation adopted by Prof. Palmer in his new English version of the Kur-ân. No one regrets more than the reviewer that he should have marred a task of so much research and labour by such incongruities in interpretation and diction; nevertheless he does not doubt that the work will be read far and wide, and that, in some respects at least, his too literal rendering of the original will commend it to philologists. His system of transliterating Arab words, for which we presume he is not personally responsible, is, as far as the rendering of Arabic into English goes, the most cumbersome, unwieldy, and *bizarre* which we have ever met with. To use Q for the guttural Arabic K or *K* is to puzzle English readers accustomed to the ordinary sound of that letter in our language. Why the name of an Arab idol should be written "YaghûTH," when "Yaghûth" would be in no danger of being mispronounced by us, is beyond our conception. The same remark applies to "YaTHrib" and such grotesque transliterations as "daTHTHirûni" (*Introd.*, p. xxii.), where the original does not sanction a prolonged *i* at the end of the word. Why the idol of that name should be written "Al 'Huzzâ" (*Introd.*, p. xxvii.), whereas elsewhere the article is written "El"; why that word should have a final prolonged *a*, which is absent from the original; why in this case the Arabic *ain* should be represented by 'H, and omitted in the word "Kaabah;" why the Pilgrimage should be called "The 'Hagg," when "al-Hâjj" would be much more readable; why these and many other similar incongruities should have been adopted is a difficult problem; and yet no provision whatever is made for indicating where the accent should be placed in the pronunciation of a word; for the acute accent ('), which serves that useful purpose in other European languages, has been utterly ignored. We repeat that, so far as English readers are concerned, a more clumsy and intricate system of transliteration could not have been adopted. A consistent and plain system is still one of the *desiderata* of our time.

GEORGE PERCY BADGER.

The Student's Hume. New Edition. By J. S. Brewer, M.A. (John Murray.)

The Student's Hume, although the larger work from which it is professedly derived has been almost completely abandoned, has long held its ground with remarkable success as a text-book of instruction. Within the last few years, however, a formidable competitor in public favour, incorporating recent research,

and embodying very different conceptions of our constitutional development, has compelled comparisons which could not but prove in many instances disadvantageous to the older manual.

Schoolmasters, albeit their leisure has not admitted of their learning at first hand all that Lappenberg and Kemble, Palgrave and Freeman, Stubbs and Hallam, Brewer and Froude, Ranke and Gardiner have written on successive periods, have become aware, through the agency of our university examiners, that something more is now required, even from schoolboys, than is to be found in any one text-book, however meritorious, compiled a quarter-of-a-century ago. For some time past, we apprehend, they have hesitated, in no little perplexity, between the new and the old lamp—the brilliant generalisations, but somewhat nebulous condition of facts, which characterise the *Short History*, and the excellent method and clear arrangement which belong to the older manual. When, accordingly, it was known that so sound and well-informed a scholar as the late Mr. Brewer had been entrusted with the complete revision of the latter work, many probably suspended their decision, and have awaited with sanguine expectations the appearance of the new edition; while those best able to form an opinion have felt little doubt that, however it might be with the latter half of the volume, the earlier portion would undergo a process of complete renovation. It must be allowed, indeed, that to a scholar of Mr. Brewer's calibre the task, owing to the conditions imposed upon him, could hardly have been a congenial one. The necessity of keeping to the same limits, while the conscientious discharge of his labours called for a reversal of many of the most important original judgments, must have produced an uncomfortable sense of working, as it were, in fetters, by no means calculated to encourage the exercise of those "unwearied pains" which, the Preface assures us, he really bestowed upon the volume. We are, in fact, obliged reluctantly to say that the task of revision has not only been left incomplete, but has been performed with a half-heartedness which deprives it of much of its value.

In a review of Prof. Green's *Short History** Mr. Brewer took occasion, a few years ago, to express his own belief in the permanence of Roman and Celtic influences in England subsequently to the Saxon Conquest, and deprecated the very slight notice which these influences had received in the volume before him. It was consequently natural to suppose that either in the first or second chapter of the present edition of *The Student's Hume* we should find some reference to this interesting question. We find none whatever; and the chasm between the two chapters yawns as widely as before. Respecting Palgrave's interesting theory of the Roman elements that survived in Saxon law and administrative organisation, and the numerous facts which Mr. Coote has pressed into his service in his florid rendering of the same views, these pages are silent. There are, however, one or two trifling corrections which prove that the question was present to the reviser's mind. In the

earlier editions (p. 14) the student was reminded that "the Roman occupation of Britain was *purely military*, and that the country was never completely Romanised, like the provinces of Gaul and Spain." For "*purely military*" we now find "*chiefly military*," and with this, and one other slight modification, the reviser appears to have been content to pass by the question. Such being the case, it would seem that either Mr. Brewer's censure of Mr. Green is tacitly nullified by his own default, or that in his own work as reviser he is chargeable with remissness. The account of the Roman roads is slightly modified under the guidance of Dr. Guest, and, after the complete exposure of the spuriousness of the *de Situ* of Richard of Cirencester by Prof. J. E. B. Mayor, it has of course been impossible to retain the lists of Roman towns which formerly appeared in note E. Unfortunately, however, in a coloured map, the Roman provinces are delineated with precisely that accuracy which is wanting to our real knowledge of the subject.

As we follow the narrative from early Saxon times, the influence of recent criticism becomes still more manifest, and the different light in which many of the principal actors are exhibited proves the prevalence of the views of writers with whom, on other points, the reviser was frequently at issue. St. Dunstan no longer appears, as in Milman's pages, a mere compound of cunning and fanaticism, but as the reformer of the monasteries and the restorer of learning; while it is admitted that the tales of the inhuman cruelties practised on Elgiva are found only in "late and doubtful authorities." Thomas Becket is no longer described as "covering the enterprises of pride and ambition under the disguise of sanctity and zeal for the interests of religion." *Au contraire*, "no one who enters into the genius of that age can reasonably doubt of his sincerity." "Right as it was for Henry to maintain the supremacy of the Crown, and render the clergy amenable for criminal offences to the temporal courts, the assertion of an authority resting on some higher sanction than the will of the monarch was no less needful and important." Simon de Montfort, whom Hume curtly brands as "a bold and artful conspirator," offers somewhat more difficulty. But the researches of Pauli, Blaauw, and Mr. Prothero, and the criticisms of Stubbs and Freeman, have evidently not been without effect. Not a word of commendation, however, is bestowed on De Montfort's political career. "Opinions," we are briefly told, "are divided as to the purity of his intentions." On the other hand, the broad fact that Henry III. had again and again violated the provisions of the Great Charter is left unrecognised.

But it is probably the chapters which deal with the reign of Henry VIII. that will occasion the most disappointment. Not a few, even among well-read historical scholars, will doubtless turn expectantly to these pages, hoping to find them almost entirely rewritten, with that accuracy of outline and something of that wealth of illustration which the reviser, perhaps more than any living writer, might have given to the narrative—with portraits of More, Cromwell, Latimer, Cran-

* *Quarterly Review*, vol. cxli., pp. 296-300.

mer, and Pole, offering a just mean between the prejudices of Lingard and the misconceptions of Froude. In point of fact, these chapters are shortened by four pages, while the alterations introduced are mainly such as relate to Wolsey's character and policy. These are, doubtless with justice, uniformly modified into a construction more favourable to the great Cardinal, and Hallam's harsh estimate is altogether expunged.

It will be no occasion for surprise that, when Mr. Brewer was content to do so little where he knew so much, his treatment of the seventeenth century should be still more open to exception. In the letter to the "editor," quoted in the Preface, he professes to have been mainly guided in this part of his labours by Ranke and Prof. Gardiner, holding that the latter's "more equitable way of considering the great controversies of the times must eventually prevail against the less careful statements and the prejudices of Brodie, Macaulay, Forster, and others I need not name." We much fear that Mr. Gardiner will find himself unable to reconcile this high compliment with the actual evidence of regard for his authority which these pages afford. His experience is somewhat like that of Balaam. He has written a clear and temperate exposure of the abuses that prevailed under the first two Stuarts and of the tortuous policy of Charles I., and he now finds himself blessing the Royalist party altogether. The character of King James is certainly no longer exhibited in the somewhat grotesque and ridiculous light of former editions; but with this reservation the prejudices of Hume are far more conspicuous than those results which dispassionate research among the treasures of the Record Office has lately placed almost beyond dispute. The account of the Hampton Court Conference is really altered for the worse. It would leave us to conclude (which the former editions *did not*) that the Puritan demands on that occasion were restricted to a few alterations in ceremonial observances. It would have been better, if the space at the reviser's disposal did not enable him to do justice to the subject, that he should have been content to refer the student to the excellent account of the Conference given in another manual of the same series—Mr. Perry's *English Church History*. It is a serious anachronism, again, when the Army Petition of 1641 is represented as one of the circumstances which conduced to the sacrifice of Strafford, when Clarendon's narrative has been clearly proved erroneous on this point, and we know that the petition was not drawn up until after Strafford's execution. Then, too, we have the reproduction of the old statement, made with all gravity, that the number of those who perished in the Irish Massacre "is estimated at the lowest from 30,000 to 40,000." Here everything depends on the wisdom of the estimator. An old woman, of whom De Quincey once enquired the number of those who usually flocked to some annual local gathering in Wales, "estimated" it at "a matter of a million." A feature of far more importance than inaccuracies of detail is, however, the systematic endeavour made to slur over the real merits of the Parliamentary leaders. If Hampden, Pym, and Vane were

in any degree actuated by sentiments of patriotism, justice, and freedom—if, in short, they bore a manly part in the great Constitutional struggle of the seventeenth century—it is not in these pages that their services will be discerned. As for Charles, if the proofs of his duplicity and insincerity are too many to be gainsaid, it is urged that he "did not possess a monopoly of these accomplishments," and Cromwell's double-dealing is suggested as a makeweight in the opposite scale.

In another respect, the volume has been by no means brought up to the right level, and contrasts disadvantageously with Mr. Green's—namely, in the list of "Authorities" appended to each book. The names of writers now almost obsolete remain, while others of recent date and real importance are unmentioned. For an outline of early Norman history, the student is referred to Lappenberg instead of to Freeman; the Lives of Becket edited by Giles have been retained, to the exclusion of the edition in the Rolls Series by Canon Robertson; sources of slight value and no scope, like Hugo Candidus, are named (this last writer, by-the-by, being represented as an authority for twenty years after his *Historia* ceases), while the *Gesta Stephani*, the Hexham Chroniclers, and Giraldus Cambrensis are unmentioned. In the list for the Stuart period, we are introduced to a Life of Charles II. "collected out of Memoirs writ of his own hand," which will doubtless entertain, if it fails to edify, the student who is so fortunate as to discover a copy. It is hard to suppose that these lists could have had the benefit of Mr. Brewer's revision.

It may seem singular that, with all these defects, the *Student's Hume* (though the name is more and more a misnomer) should still be the most complete compendium of English history, within a like compass, that we know; for some time yet it will probably continue to hold a place in household libraries by the side of the *Cabinet Lawyer*, Thomson's *Domestic Medicine*, and the most approved cookery book. But so far as the work of genuine education is concerned, schoolmasters and students are probably alike coming to the conclusion that to seek either to impart or to derive intelligent conceptions of English history from one bulky manual, commencing B.C. 55 and reaching to the date of publication, is an obsolete superstition. The use of a concise and simple abridgment, supplying the necessary outline, supplemented by a series of text-books on successive periods, each the production of a recognised expert in relation to the era, is at once a far more profitable and interesting mode of acquiring such knowledge, and will not result in pre-occupying the mind with notions which it may afterwards be found difficult but desirable to discard.

J. BASS MULLINGER.

Dorothy: a Country Story in Elegiac Verse.
With a Preface. (C. Kegan Paul & Co.)

A PREFACE may well have seemed needful for the launching of a "country story" so paradoxical and yet so pretty, so smelling all of summer, all of autumn, as this veritable "idyll" of White Rose Farm, and its blame-

less and beautiful heroine, Dorothy. Needful, to justify a heroine with hard, horny hands, such as, our author premises, neither poet nor painter has hitherto ventured to introduce into our literature; needful, to maintain that "a strong lass, whose strength is a part of her charms, if only in very contrast to her other charms, is not beneath the notice of true art;" and needful also to bespeak a hearty welcome for a metre that is near of kin to the pestilent heresy of the hexameter. Of the literary interest of this Preface we must speak no further than to admit its pleadings; but of its Introduction of Dorothy to our readers we may note that the author avouches her to be taken mainly from English life, habituated to, and transmitting hereditarily, health and strength of limb to do such work—ploughing not excepted—as the inexperienced deem has never been undertaken save by the (so-called) stronger sex. But as good wine needs no bush, so the poem of *Dorothy* speaks for itself, and scarcely needs prefacing, being the tale of wrong redressed, virtue and honest good sense rewarded, integrity preserved amid surroundings where much depended on conduct, and where, in singular ways, a sound mind was strengthened to right action and judgment by a sound body. But to come to the elegiacs. Dorothy is the servant-of-all-work at White Rose Farm, hard by the stream of the Yore, born servant in the house where her mother—Bessy Crump—was servant before, until, twenty-one years ago, she died in giving birth to a baby nameless and unfathered—"a chance-child on a farm"—to whom the motherly wife of the farmer took, and reared it, almost like her own. As Dorothy grew and throve with a charm of open-air life and simple and strenuous labour, and a superadded charm due, it should seem, to the mysterious strain of her nameless sire's blood, it was—

"So that a man should say if he saw her afield
at the milking,
Or with the sickle at work reaping the barley
or beans,
There is a strapping wench—a lusty lass of a
thousand,
Able to fend for herself, fit for the work of a
man!
But if he came more near, and she lifted her
face to behold him,
Ah! he would cry, what a change! Surely a
lady is here.
Yes, if a lady be one who is gracious and quiet
in all things,
Thinking no evil at all, helpful wherever she
can,
Then too at White Rose Farm, by the martins'
cliff in the valley,
There was a lady, and she was but the servant
of all.
True, when she spoke, her speech was the homely
speech of the country,
Rough with quaint, antique words, picturesque
sayings of old;
And for the things that she said, they were
nothing but household phrases—
News of the poultry and kine, tidings of village
and home;
But there was something withal in her musical
voice and her manner,
Gave to such work-a-day talk touches of higher
degree."

Poetic thoughts, too, had Dorothy—the poet goes on to say—though she could not pen her inspiration. In truth, there was nothing of the things which belong to the country, of

rearing cade-lambs—that is, house lambs—and calf-weaning times, that she did not know, nor of the habits of birds and four-footed creatures, though, as her eulogist says:—

"True—there was much she could do, but could not explain how she did it,
Spending her skill on the deed, not on the art to describe;
But she could show it in act—could show how to harness a cart-horse,
How to cut turnips for sheep, how to feed cattle in stall,
How you should choose your manure for a cold clay land, or a light one;
How you should fatten a pig, how you should kill him and cure."

But envious space forbids adequate quotation of Dorothy's "Works and Days," concerning which the author might rival Hesiod or Tusser—a skilful plougher and haymaker, a dairy-woman, milker, cheese-maker. Mary, the daughter of the house, was its maid also; but for the strong hard work, out of doors and in, Dolly could earn her harvest wage and keep her time with the best of reapers, binders, and stackers, and yet preserve her self-respect, and "keep to herself like a lady." At the harvest-home supper—where Dolly helped to cook and clean, and did not sit down to supper till last, however pressed, "washing up while the folks were a-playing," and minding her place, unspoilt by vanity or rustic adoration paid to her as the Queen of the Evening—Tabitha and Jemima Smith, the tradesman's daughters, sneered at her in vain, and pert little Polly, the dress-maker, took nothing by her spiteful suggestion that as Dorothy's hands are "so very 'ard-working,"

"She might 'ave 'id 'em this once : might ha' worn mittens—at least."

But at the harvest-home dance was a guest worthy of Dorothy—Robert George, the head keeper from the Hall, by some given to the mistress's fair and kindly daughter Mary, but himself designing fond, faithful love to the maid-of-all-work. He waits his opportunity to claim her hand as his partner, and expresses his admiration of her looks in a tone she deems too high-flown to be addressed

"To one in a plain cotton frock, and nothing to cover her hands with."

She tells him, as they join the dance, that she hates to be told she is good-looking, for that this it is "which ruined poor mother and me;" and by thus owning her knowledge of her origin and her sense of it she confirms Mr. George's resolve, which he intimates vaguely to Dolly at parting, to be back by-and-by, back with his master, Sir Harry, from shooting in Scotland, for some great purpose, fervently printed on her ungloved, horny hand by his good-bye kiss. We pass the idyllic picture of her garret, whereto she retires to shed tears of love and joy, and its look-out on the farm-yard, of which she has been part and parcel for years; over her confession to Miss Mary, one morning, when she was too "throng" (which is North Country dialect for "busy") to call up her kine for the milking, how things stood between her and Robert; and over divers episodic anecdotes of the stoical stiflings of personal feeling which are noteworthy in hardworking, rough girls like Dorothy—to glance at her *rencontre* in her

ploughing dress, "on Breakheart field under the skirts of the wood," with two polished guests from the castle, an iron gray man of forty or fifty, and a fair stripling of twenty years younger. It is edifying indeed to find how Dolly disdains the misplaced compliments, refuses the glittering silver of the younger stranger, and with eyes aflame with anger, "shining like stars in a frost," lifts the ploughshare to its work, and finishes the baulk she was on, escaping unscathed and unimpressed by the artful advances of the gentlefolk. But it is not long before the youth meets her again: he leaning over a gate which she must pass in driving her cattle home, and gaily proposing to exact a toll of her lips for passing through. Perhaps the incident of the story is Dorothy's ready wit in finding her safeguard.

"Lightly he took her hand, intending doubtless to press it,
Meaning at least to bestow some pretty compliment there,
But as to one in the dark who, feeling for silk or for velvet,
Suddenly grasps unawares rusty old iron instead,
So did it happen to him thus grasping the hand of our Dolly—
Rough as old iron and hard—terribly callous—within."

Dolly's resource has an instantaneous effect. Mr. Frank drops her labouring fingers, and asks, "Where have you lived all your life? What sort of work have you done?" and, when she has frankly told him her round of out-door and in-door duties, and confided to the disenchanted *beau* some part of her mother's secret, is content to leave her with a kindly good-bye, and with honest advice, but no longer an offer to shake hands. A heroine safe through such an ordeal might be safe also of the love of her true Robert, the head keeper. He has returned, and meets her to claim a hand which he at least can prize and honour, on the evening of her successful stratagem. The grand folk at the castle look auspiciously on the match, and, after a solemn reception of Robert George and his bride elect in Mrs. Jellifer, the housekeeper's, room (correctly, we believe, christened by the inferior servants Pug's Parlour), the pair are presently kuit in holy wedlock, and come back from the church

"With Miss Mary herself for her bridesmaid,
Back to dear White Rose Farm, back to the hearts of her friends.
When at the last she went on her husband's arm in the evening
Up to her own new home, under the skirts of the wood,
Up to the keeper's house, that lovely and loveable cottage,
Set in a pure green thwaite close to the sheltering trees,
Listening at even and morn to the musical sigh of the pinewood,
Gazing o'er garden and garth down to the light of the stream."

The pleasant surprise awaiting them there we shall leave the reader to discover from the concluding elegiacs, merely hinting that they will complete the clue to the mystery of the tale, which will long live in our memories as an idyll in genuine Doric, enforcing homely, healthful, and primitive virtues, and teaching a lesson which runs a sad risk of being forgotten in these last years of the nineteenth century.

JAMES DAVIES.

CURRENT LITERATURE.

Turkey Old and New, by Sutherland Menzies, in 2 vols. (Allen and Co.), is divided into two parts—one historical, the other geographical and statistical. The former of these, which comprises three-fourths of the entire work, commences with the rise of Mahometanism, and, after describing the spread of that religion in Asia, proceeds first to the establishment of the Seljouk empire, and afterwards to that of the Ottoman Turks. The conquests and subsequent history of that race are then narrated in considerable detail, and the course of events in South-eastern Europe and the Asiatic provinces of Turkey is traced through recent negotiations up to the present day. In the latter part an account is given of the characteristics of the various provinces of the Ottoman empire, of their mountains and rivers, their products, the facilities they offer for defence, and of the races that inhabit them. The work throughout is a systematic compilation, which does not aspire to being an historical authority; but it forms a painstaking summary, and is impartial in its point of view, and written in an easy style. In a work of this length, which is derived from various sources, we must not be surprised at meeting with some mistakes. In both volumes Eutyches, the originator of the Eutchian heresy, is called Eutyhus, and the names Halcarnassus and Threspotia are misspelt; nor do we see why a Greek should be called Athanasius d'Agrapha in an English book. It seems rather hard on so pure a race as the Albanians to say that they "present such an intermixture of Slav, Greek, Wallach, Bulgar, Turk, and other blood, and their language is such a compound of various dialects, that it is quite impossible to recognise their true nationality;" and we have some difficulty in determining what is the "special architecture that has emanated from the Koran, as Gothic architecture has from the Gospel." Again, the description of the degradation of the female sex by polygamy as "the abasement and plurality of women" is a form of brachylogy which could only be justified by the authority of Thucydides. The work is accompanied by a nice clear map, and is illustrated by wood-cuts representing towns or scenes in Turkey, and Ottoman Sultans and statesmen. We hope it will find readers, for it contains much solid information, though in this impatient age we fear that many will be discouraged by its 800 pages, bristling with names and facts. But it will be serviceable to those who desire to know the antecedents of Turkey, and the circumstances which have led up to the present state of Eastern politics.

WE hail with pleasure the appearance of Mrs. Haweis's *Chaucer for Schools* (Ohatto and Windus). Her account of "Chaucer the Tale-teller" is certainly the pleasantest, chattiest, and at the same time one of the soundest descriptions of the old Maker, his life and work, and general surroundings, that have ever been written. Her woman's instinct has made her choose the right point of view, give just the right details, and avoid all the awkward spots. The chapter cannot be too highly praised. But from the next edition of the book we hope to see removed the spurious Roudeaux, Virelai, and Halsam's Balade tacked on to Chaucer's "Proverbs" that Mrs. Haweis has added in her Supplement as specimens of Chaucer's Minor Poems; and if she will look to her "Parallel-Texts of Chaucer's Minor Poems," or the Chaucer autotypes among her Chaucer Society publications, she will find a much better text of the poet's pathetic "Good Counsel" than she has printed.

To Cavalry with the Cavalry Brigade. By Major R. C. W. Mitford. (W. H. Allen and Co.) It is now just twelve months since all at home were looking anxiously for news from the

force under Sir F. Roberts beleaguered in the Sherpur cantonments. Major Mitford, who accompanied that force from Kuram to Kabul, and only returned to India after the city of Kabul was captured for the second time, is the first to come forward as a chronicler of the campaign. In the absence of any satisfactory description by newspaper correspondent or authorised historian, his simple but vivid narrative deserves to be read. He writes as a regimental officer, without attempting either to criticise the strategy or to paint the most striking episodes of the war. From his point of view, a battle consists chiefly in standing still to be fired at. He belonged to the cavalry brigade; yet not once did he lead his squadron to the charge, nor did he ever press home the pursuit of the routed enemy. The story he has to tell is about the monotonous drudgery of warfare—long marches without regular meals, nights spent under the open sky, and picket-duty in the snow and frost. This aspect of the matter is worth telling, and the Major tells it without undue emphasis. Among his remarks which have struck us are the following: that the Afghans never mutilated the dead; that the Kizil Bashes, or Persian settlers, were actively well disposed to the British cause; that one of these Kizil Bashes, who had served in Hodson's Horse during the Mutiny, attached himself to our author when engaged upon the congenial and (we may venture to add) hereditary task of hunting down leaders of the enemy; and that the country "literally swarms with cats, which are protected and fed for the sake of their skins." The map of Cabul and its environs—if one may judge who has not been there—seems all wrong; but the sketches by the author, though reproduced in an old-fashioned style of lithography, add considerably to the value of the book as a faithful representation of a strange and stirring chapter of military annals.

The Story of the Last Days of Jerusalem, from Josephus. By the Rev. Alfred J. Church. With Illustrations. (Seeley, Jackson and Halliday.) Few writers of ancient times are more familiar to the ordinary public than Josephus, and perhaps none is less known to Greek scholars. The translation of the *History of the Jewish War* by Whiston has almost attained the position of an English classic, while not a single good edition of the original has ever been published in this country. In truth, the neglect of Josephus by scholars is better deserved than his popularity among the reading classes. The literary merits of the author and the fidelity of the historian are alike obnoxious to criticism. We are disposed, therefore, to doubt whether Prof. Church was altogether well advised in adding "the learned Jew" to that series of stories from the classics with which he has enlivened the Christmas holidays of boys for the past three or four winters. This remark is meant to refer only to the choice of subject, and not to the execution of the work. The latter has been performed with that judiciousness of selection and felicity of language which have combined to raise Prof. Church above the fear of rivalry. He has invented his own mode of adapting Greek and Roman authors to English readers, and he still retains the monopoly of his invention. Something he owes to his publishers, who have brought out his books in a style that is both handsome and simple. A still larger share of the credit is due to the several artists who have supplied him with illustrations. In the present work the pictures are lithographs, most of them copied or modified from well-known representations of Roman warfare. In themselves they are scarcely attractive as works of art, but they will serve to assist the imagination of juvenile readers. We have not referred to the original Greek, but surely it must be through a slip that Vespasian is called "Emperor" on p. 35.

A Bibliography of the State of Ohio. By Peter G. Thomson. (Cincinnati.) Mr. Thomson, a highly respectable and enterprising printer and bookseller of Cincinnati, has employed his leisure time most creditably, and the result is this handsomely printed volume, containing the titles of nearly 1,300 books and tracts relating to the history of the State of Ohio, with interesting and valuable explanatory notes. Some of the works cited deal with Ohio only in common with other Western States, and many of the minor publications are of the least possible public or private interest; but it was well that they should all be included in a compilation of this nature, and Mr. Thomson has set an example that may be profitably imitated by bibliographers in the sister States. Remembering that the history of the State dates from the year 1673, when it was first occupied by the French, the number of works relating to it seems small; but this is accounted for by the fact that Mr. Thomson confined himself rigidly to such as deal purely with its history, general or local, omitting altogether the miscellaneous volumes written by natives or denizens of Ohio. The list of subscribers sufficiently indicates the appreciation of Mr. Thomson's labours in the United States, and it also includes the principal libraries of England and the chief booksellers of London. The work may be obtained from Mr. George Rivers, Paternoster Row.

THE editor of *Clever Frank, and other Stories* (Cassell, Petter, Galpin and Co.), has not observed the maxim which bids everyone to put his best foot foremost. "Clever Frank" is an absurd story of a precocious youth who *repente fit turpissimus*, and takes to "burgling" and other cognate crimes at an early age, while his equally impossible father is incapable of thinking that a boy so clever can have done anything wrong. The rest of the tales are far better, "Down in the Mine," if one is to be named, being specially attractive.

Cambridge: Brief Historical and Descriptive Notes. By J. W. Clark, M.A. With Etchings and Vignettes by A. Brunet-Debaines, H. Toussaint, and G. Greux. (Seeley.) We have spoken with commendation of these *Notes* as they have appeared month by month in our esteemed contemporary the *Portfolio*. It only remains to add that they produce an equally pleasant impression now that we are able to read them through at a sitting. It is no small praise to say that Mr. Clark's work is worthy to take its place beside Mr. Lang's sister volume. His method differs somewhat from Mr. Lang's. After a preliminary chapter on "The Mediaeval Town on the Frontier of the Fen-Land," he takes us from college to college, instead of from period to period, and closes with an amusing chapter on social life at Cambridge sixty years ago. Buildings and social life are indeed his principal theme. His remarks on the modernness of the sentiment which attaches a peculiar sanctity to churches will instruct and interest many, and all will pity the attendants at university sermons in old days, when "the bachelors and scholars all stood, under a penalty of paying a fine of 3s. 4d. apiece, if adult; if not, of being 'openly corrected in the comon scholes with the rodde.'" The Oxford *Terrae Filius* had a rival at Cambridge in the *Prævaricator*, who seems to have run him hard in buffoonery. Some of the anecdotes of last-century Cambridge in general, and her libraries in particular, from the point of view of learning and research, would be almost incredible if anything could be incredible in the universities of the earlier Georgian era.

"The neglect of libraries," writes Mr. Clark, "during the first half of the eighteenth century was almost universal. A learned German, Zachary Conrad von Uffenbach, who visited Cambridge in

1710, gives a deplorable though amusing picture of the state of things he witnessed. At Caius College, for instance, the librarian was not to be found, and all the books that were to be seen were in a miserable attic haunted by pigeons, and so dusty that the visitor was forced to take off his ruffles before he could examine them. The University Library was not quite so neglected as that; nor were the librarians so needy as one of those at the Bodleian, who had to be persuaded by the donation of a guinea before he would show certain manuscripts. Our traveller, however, found the printed books 'very ill-arranged, in utter confusion, and could not see the manuscripts on account of the absence of the librarian, Dr. Laughton, which vexed me not a little,' he says, 'as Dr. Ferrari [his guide] highly extolled his great learning and courtesy, *rara avis in his terra*.' On a future visit he not only succeeded in seeing the coveted volumes, but, as one that interested him 'was torn at the end, the beadle or library-keeper, who was present, gave me a leaf, which I took with me as a curiosity.'"

We need not return to the illustrations, which are in every way worthy of the letterpress.

A Library of Religious Poetry. A Collection of the Best Poems of all Ages and Tongues. With Biographical and Literary Notes. Edited by Philip Schaff, D.D., LL.D., and Arthur Gilman, M.A. (Sampson Low and Co.) This volume of over a thousand pages may, on the whole, be strongly recommended, and is indeed the best book of its kind we know. It will furnish attractive and wholesome reading for many an unoccupied moment on Sundays. Its purpose is sufficiently indicated by its title. No doubt many might be disposed to complain that too large a space is allotted to pieces which can hardly be styled "religious," and which fall very far short of being first-rate, and that a false note is occasionally struck. The brief biographies, though useful, sometimes stand in need of revision; for instance, "a Prebendary of St. Paul's Church, London, England," jars on an English ear. But the compilers have done their work in a catholic spirit, and their errors of omission are singularly few.

Of the Imitation of Christ. By Thomas à Kempis. (C. Kegan Paul and Co.) There is no prefatory note or introduction to warn the reader that this charming little book contains a new translation, or rather a minutely revised text, of the *De Imitatione Christi*. The revision has been very careful and complete; hardly a single verse remains exactly as in the accepted text. The best idea of the manner in which the work of alteration has been carried out will be given by a comparison of the same passage in the two versions. Here is a portion of the old chapter "against vain and secular knowledge" (now altered to "vain and worldly learning"):

"I teach without noise of words, without confusion of opinions, without ambition of honour, without the scuffling of arguments.

"I am He who instructs man to despise earthly things, to loath things present, to seek things eternal, to relish things eternal; to flee honours, to endure offences, to place all hope in Me, out of Me to desire nothing, and above all things ardently to love Me.

"For a certain person, by loving Me from the bottom of his heart, became instructed in things divine, and was wont to speak admirable truths."

This appears thus modified in the new version:—

"I teach without noise of words, without confusion of opinions, without parade of honour, without wrangling of arguments.

"I am he who teaches to despise earthly things, to loath things present, to seek things eternal, to relish things eternal, to shun honours, to endure scandals, to repose all hope in me, to desire nothing out of me, and ardently to love me above all things.

"For a certain man, by loving me in his inmost soul, learned divine things, and spoke things wonderful."

The book forms a volume of the Parchment Library, and looks very tempting in its vellum

livery. Compared with English gift-books generally, the productions in this series are tasteful and choice; but much remains to be done before they can be compared to their own advantage with the publications of such Parisian firms as Quantin, Lemerre, and Lisioux. The paper and type of this *Imitation* are admirable, but the cover is too exactly even with the leaves, and the whole book is too thick for its height, so that it gapes when it should be shut. We must not forget to add that Mr. W. B. Richmond signs a frontispiece that is exquisite in design, and cut very finely on the wood.

Duty; with Illustrations of Courage, Patience, and Endurance. By Samuel Smiles, LL.D. (John Murray.) It is impossible to grudge Dr. Smiles the reputation he has won as the popular moralist of the day. By interspersing his lay sermons with an abundant store of personal anecdotes, he has succeeded in making them palatable even to the most cursory reader. His works on the Huguenots, and his full-length biographies of engineers and others, exhibit a considerable measure of historical research and literary industry. We turned, therefore, with no unfavourable prepossessions to this his last contribution to the "Self-Help" series; and it is with regret that we are unable to award it even qualified praise. So far as regards moral tone and freshness of illustration, *Duty* shows no falling off from its predecessors. But these are the merits of a mere bookmaker, and Dr. Smiles himself teaches us to judge by a much higher standard. In the making of books, as in other occupations, the work is generally well or ill done in proportion to the amount of labour which the workman puts into his task. The author has a "duty" to perform, as well as the artisan and the engineer. His first duty, we submit, is to take care, either by himself or through a friend, that the printers have faithfully reproduced what he wrote. Another duty, scarcely second to the former, is to verify his own statements, so far as they are capable of verification. A third is to avoid picturesque phrases which misrepresent the truth, not less than actual exaggeration. Dr. Smiles has flagrantly broken all these elementary rules of his business. Misprints, especially in proper names, flourish so thickly that a person of accurate mind can only read these pages with vengeful pen in hand. Of the other classes of faults we will quote examples: (p. 411) "It was said by Sterne, that 'vice loses half its evil when it loses its grossness;'" (p. 15) "Socrates served in another campaign, after which he devoted himself for a time to the civil service of his country;" (p. 50) "China was one of the many marts for English-made cotton. But when the mildew appeared the trade vanished." *Duty* is no doubt destined to pass through many editions. We hope that Dr. Smiles will not be offended when we advise him that it should also pass through many purgations.

Illustrated Letters to my Children from the Holy Land. By Henry A. Harper. (Religious Tract Society.) This is an attractive looking book, both externally and internally, and well adapted for children of eight years old and upwards. The information about Eastern manners and customs has the advantage of being given at first hand, and the sketches are clearly and vigorously drawn. With some of the author's statements we are not prepared to agree; and it is scarcely fair to assert, without any qualification, that the Book of Job is "the oldest book in the Bible." We think, too, that it would have been in better taste if the author had omitted from his picture of the Mount of Olives the figure of himself, surrounded by his sketching materials. The scene is associated with so many solemn thoughts that the introduction of such objects strikes us as being in-

congruous, though to the artist's own children it might suggest other ideas.

Suggestive Thoughts on Religious Subjects. Compiled and Analytically Arranged by Henry Southgate. (Griffin and Co.) We have subjected this book to the best possible test, and can honestly say that it has fully approved itself. It is a valuable book of reference, admirably arranged, and well adapted to assist, in the composition of sermons, "ministers of all denominations." Mr. Southgate's reading has been very catholic, and, if space permitted us to give a list of the authors from whose writings he quotes, it would be seen that he has studied to give no one-sided view of any truth, but the general consensus (if such there be) at which the leaders of religious thought have arrived. Under the heading "Jesus Christ" there is a very full notice of every great incident in the Saviour's life, and of every great doctrine in connexion with it. Some sixty pages of closely but clearly printed double columns are occupied with this subject, and the extracts are drawn from the Early Fathers, Anglo-Catholic divines of established position, and such modern writers as Canon Farrar, Stopford Brooke, F. D. Maurice, Canons Miller, Mozley, and Liddon, Dean Hook, and the author of *Philochristus*. We bear willing testimony to the skill and learning displayed in the arrangement of the book.

APOLLO'S VENGEANCE FOR HIS PRIEST.*

FOR to the Greeks' swift ships he came,
Bearing a countless ransom, his captive child to claim;
Chaplets he bare in his hands—far-darting Apollo's boast,
Wreath'd upon golden sceptre; and sued to all the host,
But to the nation's leaders, the Twins of Atreus, most.

"Children of Atreus, hear me! and hear, each
grieved Greek!
So may the Gods of Olympus fulfil to you all you seek,
Priam's city to sack, and homeward in triumph speed;
If but my child you spare me, and take my proffer'd meed,
Honouring Archer Apollo, the scion of Zeus's seed!"

Then with fair approval the other Achæans spake,
Bidding them honour the priest, and the glorious guerdon take;
But with a soul distemper'd the prayer Agamemnon heard,
Scornfully forth he drave him, and spake a tyrannous word.

"Hence, old man! nor lingering more in my sight remain
Here by the hollow ships, nor hither return again!
Else for thy aid shall chaplet and staff of the God be vain!
Ne'er will I loose the maiden; but on her shall old age come,
Housed in my halls beside me, in Argos, far from her home;
There shall she thrid me the loom, and there my couch shall share.
Off! nor anger me more: that scatheless hence thou fare—"

Thus he spake, and the old man feared, and bowed to his speech.
Forth on his way in silence he paced by the loud sea's beach,
Far from the camp departed, and poured forth many a prayer
Unto the King Apollo, whom fair-haired Leto bare.

"List to me, Bow-o-silver! that holdest
Chrysa in ward,
Chrysa and Cilla divine! omnipotent! Tenedan Lord!

* Translated from Homer, *Iliad*, i. 12-52.

Smintheus! Ever if yet fair shrine to thy praise built I,
Ever if yet on thy altar I burned the fat of the thigh,
Bull or goat,—O now accomplish the prayer that I pray:
Smite with thy shafts the Greeks, that tears for my tears they pay!"

Thus in his prayer he spake, and Phoebus Apollo heard.
Down from heights of Olympus he came, and his soul was stirred.
Bow and ample quiver about his shoulders hung;
Loud, as he passed in his wrath, the shafts at his shoulders rung,
Rung as he moved! On, on,—like gathering Night he went;
Pausing then, on the ships his shafts from afar he sent.
Sharply the silver bow twanged forth with terrible sound,
Mule at the first assailing, and glancing-footed hound:
Then through the hosts of men his rankling shafts he sped,
Kindling newly ever the pyres that blaze for the dead.

FRANCIS DAVID MORICE.

NOTES AND NEWS.

PROF. MAX MÜLLER's two volumes of *Selected Essays* will be ready early in January. They will contain the more important essays from his *Chips from a German Workshop*, with many additions, and a number of new articles published during the last years. His paper on "Spelling" has been printed phonetically, according to Mr. Pitman's system. The two volumes are stereotyped.

THE Annual Positivist Address will be given by Prof. Beesly on Saturday, January 1, 1881, at five p.m. Lectures will be resumed on Saturday, January 9, at eight p.m., by Prof. Beesly, Mr. Frederic Harrison, and Dr. Bridges.

It has been decided by the Council of the Society for the Promotion of Hellenic Studies that four general meetings of the society shall take place every year in London, in the months of January, March, June, and October, for the reading of papers and for discussion. There will also be meetings held every term, one at Oxford and one at Cambridge. The dates of the meetings for 1881 will be announced as soon as possible. We understand that the society's *Journal*, of which the first volume has just been published at the price of 30s. to the outside public, will be supplied at a reduced rate to libraries and other public bodies wishing to become regular subscribers, but in all such cases official application must be made direct to the Council at the society's rooms, 22 Albemarle Street, W.

A POPULAR description of modern Egypt and the modern Egyptians, by Mr. Stanley Lane-Poole, will appear in January in Messrs. Sampson Low, Marston and Co.'s series of "Foreign Countries" edited by Mr. F. S. Pullen, M.A.

MR. EDWARD A. FREEMAN is about to leave England for some months. He proposes to stay some time at Rome, where he has work to do, and then to go on to Greece or Sicily, returning by Dalmatia.

WE are informed that the January number of the *Modern Review* will contain the following among other articles:—"The Eclectic Use of the Gospels," by Mr. Allanson Picton; "Final Causes," by Prof. Henslow; "The Obligations of Doctrinal Subscription," a Discussion by Mr. H. Crosskey, Mr. Voysey, and Mr. G. Sarson; "Facts and Fancies about *Faust*," part ii., by Mr. Schütz-Wilson; "The Prophecies of Isaiah," by Prof. Estlin Carpenter; "What

would the Atheist have?" by Mr. J. Page Hopps.

WE understand that a new and lively account of a visit to Algeria, by Mr. Alexander A. Knox, formerly police magistrate in London, will be published next week by Messrs. C. Kegan Paul and Co. While giving an amusing description of his experience in "The New Playground," the author has aimed at producing a practical book for travellers.

MR. W. THOMPSON WATKIN is engaged in preparing a new work, *Britannia Romana*.

THE *Magazin für die Literatur des Auslandes*, the best journal for foreign literature in Germany, says of Lord Beaconsfield's *Endymion*:—"We have seldom seen a book so remarkable for its insipidity, tediousness, and cynicism. We warn our readers against presenting it to anybody as a Christmas gift."

M. SAUVAIRE has in hand several important articles on the metrology and numismatics of the Arabs for publication in the *Transactions* of the English learned societies.

THE Archbishop of Canterbury has written an interesting paper on "Christmas" for the new number of the *Girl's Own Paper*.

ACCORDING to the *Comptes-rendus* of the Académie des Inscriptions for July, August, and September, the French Institute has received a new instalment of Sanskrit MSS., chiefly Vedic, procured by Dr. Bühler with the sanction of the Indian Government. The libraries of Cambridge, Berlin, and Vienna also are largely indebted to the same scholar for valuable additions to their collections of Sanskrit MSS.

PROF. DELIUS's paper before the German Shakspeare Society next April will be "On Shakspeare's Use of Monologue in his Dramas."

MESSRS. G. P. PUTNAM'S SONS have in the press revised and enlarged editions of Dr. William Sharpe's *Cause of Colour among Races* and *The Conqueror's Dream, and other Poems*.

IN answer to numerous enquiries, we are authorised to state that the seventh volume of Lane's *Arabic-English Lexicon* will, for the convenience of scholars, be issued in four *fasciculi*, each comprising one letter of the alphabet. The first *fasciculus*, containing *Qaf*, will be published by Messrs. Williams and Norgate early in February, and the editor, Mr. S. Lane-Poole, expects to bring out the other three *fasciculi* in the course of the year.

THERE will shortly be published in Manchester a monthly periodical intended as an "intercommunicator" for antiquaries, bibliophiles, and other investigators into the history of the counties of Lancashire, Cheshire, &c. The first number will contain a Lancashire variant of Bürger's "Lenore," an article on "The Three Jovial Huntsmen," an inedited song by Mr. R. E. Warburton, a notice of Nathan Walworth, &c. An early number will contain a list of the grown-up male inhabitants of Manchester in 1641.

MR. STEPHEN TUCKER and Dr. J. Jackson Howard are engaged in editing, with additions, proofs, and evidences, the MS. Genealogies of the principal Roman Catholic families in England, drawn up by Mr. Henry Maire, of Lartington, afterwards Sir Henry Lawson, between the years 1792 and 1795. They invite the co-operation of persons possessing or knowing of the existence of any private muniments, monumental inscriptions, seals, book-plates, family autographs or portraits, &c., bearing on the subject. This work is undertaken at the suggestion and cost of Mr. Leonard Hartley, of Middleton Lodge, Richmond, Yorkshire, and its distribution will be entirely in his hands.

DR. GEITLER, Professor of Slavonic Philology

in the University of Agram, has just returned from a visit to the Sinaitic peninsula with numerous copies of Old-Slavonic documents. In the monastery of the Gebel-Musa, he is reported to have discovered, among a heap of volumes in Greek, Syriac, and Coptic, two Glagolitic MSS. which are very probably the most ancient relics of Old Slavonic we possess. The first is a liturgical handbook, the text of which was hitherto wholly unknown in Old-Slavonic literature; and the other is an ancient Psalter, in nearly perfect preservation, of which only very small fragments existed in an Old-Slavonic translation. The two MSS. are on vellum; they consist of about three hundred leaves, and are supposed to belong to the end of the tenth century. Dr. Geitler will publish them very shortly.

FROM the Tenth Annual Report of the Leeds Public Library, among other indications of progress, we learn that another branch was opened last August at the East Street Board School. This makes the number of branches twenty-one in all, and, with the exception of Headingley, every district in the borough is well supplied with literature. We are glad to see that the number of volumes presented to the Richmond Free Public Library, which will be opened shortly, already exceeds 1,700.

WE learn from the Report of the Director of Public Instruction in the Bombay Presidency for the year 1879-80 that the fund for the encouragement of literature has lately been applied to a new edition of the *Mahābhārata*, the *Indian Antiquary*, Mr. Jamsetji Miniocharji's Pehlvi-Gujarati Dictionary, Mr. Kunté's *Shaddarsana-Chintanikā*, and Burnell's *South-Indian Archaeology*.

DR. BUEHLER and Prof. Bhandarkar have submitted reports on their search for Sanskrit MSS. The new volumes of the "Bombay Series" are an edition of *Vikramorvasi* by Mr. S. P. Pandit, based on better MSS. and new commentaries; a new part of Dr. Kielhorn's edition of the *Mahābhārata*; the *Bālakāṇḍa* of the *Rāmāyana*, with notes; and the *Kādambari*, with notes by Prof. Peterson.

IT is proposed to start, at Osceola, Mo., a monthly periodical devoted chiefly to the dissemination of the Platonic philosophy in all its phases, to be entitled *The Platonist*.

THERE is just published *A Complete Regular Army Register of the United States, 1779 to 1879*, by Thomas S. Hattersley. The work is compiled from official records, and, beside the records of regular army officers, contains the volunteer general staff during the war with Mexico, and a register of all appointments by the President in the volunteer service during the Rebellion, with the official military record of each officer.

DR. BUCKNILL has kindly promised to write a paper for the New Shakspeare Society on the madness of the jailer's daughter in *The Two Noble Kinsmen*. He proposes to contrast Fletcher's handling of the subject with Shakspeare's treatment of Ophelia's madness, which Fletcher more or less copied. The paper will be read at the next meeting of the New Shakspeare Society on January 21, 1881, after Mr. Harold Littledale's on the shares of Shakspeare and Fletcher in *The Two Noble Kinsmen*.

To commemorate Prof. Paul Meyer's marriage last month, two of his friends, MM. A. d'Ancona and E. Monaci, printed in pretty form an Italian Charlemagne story from the Vatican MS. 4834, *Una Leggenda Araldica e l'Epoepa Carolingia nell'Umbria*.

COUNCILLOR BERNHARD DORN has recently contributed to the *Mélanges asiatiques tirés du Bulletin de l'Académie Impériale des Sciences de St.-Petersbourg*, 1880, a valuable paper on the

coins of the Ilék Khans of Turkistan, in which the numismatic (almost the only trustworthy) records of this little-explored and perplexing dynasty are enumerated and commented on. It forms an important link in the history of the great Samanide and Ghaznevide dynasties, and must be consulted by any student who may seek to construct anything like a continuous chronicle of the Ilék Khans.

THE well-known Russian archaeologist, M. W. Tiesenhausen, has just completed a tour through the MS. collections of Europe, and has now returned to St. Petersburg to devote himself to his projected *History of the Golden Horde*.

DR. INGLEBY calls our attention to the resuscitation of an old blunder, which he hoped was dead and buried, in the last number of the *Antiquary*. Dr. Douglas Lithgow, writing on the spelling of Shakspeare's name, says:—"In 1603, in a poem entitled 'A Poet's Vision, and Glorie,' the poet is alluded to as Shakspeare." Now, says Dr. Ingleby, as a matter of fact, that poem does not mention Shakspeare's name, or contain any allusion whatever to him.

KARL BLIND, from whose pen German treatises on "Zulu History and Religion" have repeatedly issued, is about to treat the subject in an English essay, showing the traces of connexion between the cosmogonic views of Semitic and other races and those of the Zulu, in whom he thinks there is a combination of Negro, Semitic, and Turanian blood.

DR. BRANDL's critical edition of *Thomas of Erceuldoune* has just been issued as the second number of Prof. Zupitza's "Collection of English Authors," of which his own edition of *Ælfric's Grammar and Glossary* was No. 1. Dr. Brandl, in a long Introduction, discusses the sections of the poem; its romance and its prophecies and its author; then its metre; the dialect and spelling of its MSS., their phonetic and inflectional peculiarities; then he gives a critical text of the poem, with full collations, based on the parallel-text edited by Dr. J. A. H. Murray for the Early English Text Society; a supplement of metrical and other prophecies; notes and word index. The book is published by Weidmann at Berlin.

IN a notice of Prof. Oppert's *Weapons, &c., of the Ancient Hindus* which appeared in our issue of October 9 read, in the last clause, *Kāmandakiya for Nītikrakāṣikā*.

MR. W. J. ROLFE writes:—

"In the ACADEMY of October 30 you refer to my little editions of Goldsmith and Gray as 'just issued,' and this leads you to dispute my claim to be the first editor since Mathias who has printed *wind* in the second line of the *Elegy*. My edition was published early in 1876, long before the books mentioned in the ACADEMY of July 17. The new edition differs from that of 1876 only in a few slight changes and corrections, of which this reading in the *Elegy* is not one. I may add that all the questions concerning the *Elegy* recently discussed in your journal are, I believe, settled in my book, which is, of course, little known in England."

WE have received *Records of the Heart*, by Stella, second English edition (Trübner); *The Penny Post*, 1880, Vol. XXX. (Parker and Co.); *A History of England under the Anglo-Saxon Kings*, translated from the German of J. M. Lappenberg by the late Benjamin Thorpe, new edition, revised by E. C. Otté (Bell and Sons); *Elementary Lessons on the Old Testament: Samuel to Malachi*, by Emily E. Deedes, second series (Church of England Sunday School Institute); *Gifts and Favours for 1881*, by Dr. Olloed (Kerby and Endean); *Was Man Created?* by H. A. Mott (New York: Griswold); *Memories of the Rev. Dr. Hamilton Macgill* (Edinburgh: Elliot); *Speech for the Deaf: Essays written for the Milan International Congress, &c.* (W. H. Allen and Co.); *Le Conflit entre la Russie et la*

Chine, par F. Martens (Bruxelles: Muquardt); *The Gardener's Year-Book and Almanack*, 1881, by Robert Hogg (171 Fleet Street); *Die Verschiedenheit des menschlichen Sprachbaues*, v. W. v. Humboldt, hrsg. v. A. F. Pott, zweite Auflage (Berlin: Calvary); *Curried Fowl* (Cecil Brooks); *Oddities of a Zulu Campaign*, by Warney Burton (Cecil Brooks); &c.

MAGAZINES AND REVIEWS.

THE *Deutsche Rundschau* for December has an article by Herr Neumann-Spallart on "Numberings of the People," which gives a history of the census in modern times, discusses the methods adopted to take it, the amount of information which can be profitably obtained, and the advantages which the census confers on the study of social science. Herr Hillebrand writes pleasantly on "Catharine II. and Grimm," giving a selection of the most interesting passages from the correspondence between the two recently published in Russia. Herr Hirschfeld gives a useful historical résumé of the various migrations into Asia Minor and their results on the country. The most important article is by Herr Cohn on "Short Sight." He points out that few children are born short-sighted, but that the eye is weakened by straining during school-days. He discusses in detail the size and closeness of type which can safely be used in school-books, and the precautions which ought to be taken to check the increasing spread of short-sightedness. He makes a practical suggestion that all schools should be under supervision by medical officers, who should condemn rooms improperly lighted, and should confiscate school-books improperly printed.

THERE are two notable articles in the *Revista Contemporanea* of November 30: one, on the "rural agitation in Ireland," curiously entitled "Un Home Rule," by Becerro de Bengoa; the other, an elaborate religious art-criticism of Murillo's *Conception*, by V. Tinajero Martinez. The first professes to be taken down from the lips of an Irish refugee in Alava. Notwithstanding many slips, such as the title itself, and characterising the Irishman as "*flemático, esclavo del trabajo, y sobrio*," the paper is well worth the study of those who wish to understand the views of the moderate Home Rulers. It brings out clearly the difference between them and the followers of Mr. Parnell. Speaking of the rejected "Compensation for Disturbance Bill," this Home Ruler says: "This astounding legal project, a kind of heroic social remedy, would have given the concluding blow to the small respect for property which still remains in Ireland." One great want in Ireland is stated to be a respectable middle class; the sense of wrong arises greatly from the immediate contrast between the luxurious houses and life of the nobility and gentry and the utter wretchedness of those of the peasantry. Instead of relying on a peasant-proprietorship the author rather points to the opposite remedy, believing that small farmers in such a climate cannot hold out against a succession of bad years. "Let the poor tenant-farmers seek occupation as day labourers, not in agriculture alone, but in other industries, to the increase of production, and then they will be able to live through bad years as the other millions of day labourers in the rest of Europe do." The second article recalls Mr. Ruskin's criticisms, and should be read by all who delight in his writings. The effect of the piece is, however, somewhat marred by the eulogium on Paris with which it concludes. "La Guia de Simancas" catalogues in this number the contents of "*Salas XLIII, XLII, and XLIII*," relating chiefly to the eighteenth century.

OBITUARY.

GEORGE ELIOT.

AT the moment of going to press we hear with extreme regret of the death of the greatest writer of English romance, and of one who was at the same time one of the leaders of thought in England. "George Eliot"—known for long to many friends as Mrs. Lewes, but who, by a recent marriage, contracted about a year and a-half after the death of George Henry Lewes, had become Mrs. Cross—died, at Chelsea, late on Wednesday evening. She had been, we understand, slightly ailing for a day or two, and was seen by Dr. Andrew Clark as well as by a local practitioner; but no serious result seems to have been anticipated as likely to be of speedy occurrence. The immediately dangerous nature of the illness was, we hear, only manifested within a few hours of death. No attempt can properly be made in these columns at this moment to give the biography of the great writer who has just passed away; but a few leading facts of her life and the occasions of her greatest successes must be briefly recapitulated. Born about the year 1820, it was not until she was about forty years old that she came before the public as a writer of important fiction—as a creative artist not only of peculiar but of profound capacity. She had served, however, a laborious and elaborate apprenticeship to Literature and Philosophy. Her intellectual training had been of the most complete and varied kind, and the principal proof of it which, before 1858, she gave to the world was only a small and most partial representation of her mental power and her mental interests. She had translated into English the *Leben Jesu* of Strauss; had collaborated on the *Westminster Review* in a literary and perhaps to some extent even in an editorial capacity, but had given no sign of the rare imaginative power by which she was hereafter to be known. In 1858 appeared the *Scenes of Clerical Life*, which were practically her first studies in fiction. They made some mark, and they contain exquisite passages and the evidence of almost unique insight and reflection; but it is true, as a daily contemporary says, that they will hardly hold their own with her greater novels by reason of their incompleteness as works of art. The novelist had not then acquired the necessary sense of proportion; her power of selection and rejection of material was undeveloped. The freshness of the stories, especially perhaps that of "Amos Barton," with its wonderfully pathetic death-scene, was of course delightful; but reperusal of them at the present time points to the conviction that if they stood alone they would hardly live.

Adam Bede, on the contrary, had all the elements of long life in it. This book, published about the beginning of 1859, sprang promptly into favour, and possessed in perfection qualities that make a book last. It was felt at once that a great addition had been made to English Literature, and that a third writer of fiction of the first class had come to join the two, Dickens and Thackeray. *The Mill on the Floss*, delightful above all things for its sympathetic portraiture of Maggie, and likewise *Silas Marner*, which had the minute accuracy of a Dutch painting, followed *Adam Bede*. "*Romola*," it has been observed, by its extraordinary strength, "emphasised the fact, which had previously been evident, that the newer novelist was most powerful in work inspired by meditation and learning rather than by observation," and that in this respect, as in many others, she was different from Dickens, whose strength lay in the observation of humanity, and from Thackeray, who was an observer of the upper classes.

With *Middlemarch* George Eliot entered upon another manner. The art which had been consummate in *Adam Bede*, in *The Mill on*

the *Floss*, in *Silas Marner*, and in *Romola* was now more subordinated to other interests which seemed as great. Much study of Philosophy, Metaphysics, and Natural Science seemed to necessitate the importation into the novel of the terms of the *savant*, and the profundity of thought was not always displayed by lucid or graceful expression. But, whatever its deficiencies, *Middlemarch* remains yet more conspicuous by its excellence of literary art, and its pages enclose the widest study of provincial life and the provincial mind ever made in England. *Daniel Deronda* was more imperfect as a piece of English writing; but here again the profundity of the study of the subject in hand came somewhat to the rescue. Strength of plot pleased the many, as the reflections of wisdom pleased the few; and the highly dramatic character of the writer's mind, which had been evidenced a score of times before, was now, perhaps for the last time, evidenced by her exposition of the Jewish nature. George Eliot, during some years, had been occasionally engaged in poetical writing, though few critics of high capacity rated her poetry as the equal of her greatest prose. But the *Spanish Gypsy* and the *Legend of Jubal* were received with a merited cordiality because they displayed some of the qualities proper and peculiar to the form they assumed, as well as many of the qualities which had already helped the success of George Eliot's prose fiction. Her fame will be that of a novelist, and of the novelist who entered most profoundly into the problems of the day as they present themselves to the best and most unfettered intelligence of our time. It may be that, had she lived, she would not in the future have given us much additional store of imaginative writing; but by her death that is, alas! made certain which was before only problematic, and this is our chief misfortune in the loss of writers who have already reached, not old age, but the beginning of old age. By George Eliot's death, moreover, we are left with only one living novelist who is absolutely of the first class. Thackeray died soon after George Eliot became famous, and Dickens when she had yet much of her best work to do. During all the years in which she laboured, it is perhaps true that only one novelist of extraordinary genius had arisen. It is perhaps true that the position filled at one and the same time by Dickens, Thackeray, and George Eliot can be claimed at the present moment, if claimed at all, only by a single novelist—by Thomas Hardy.

ALTHOUGH the names of Miss Maria Catherine Innes, and of her two sisters, the Misses Anne and Eliza Innes, were known to a comparatively small circle of literary persons, their works were in every public library, and were widely consulted. They started and continued to compile for about forty years the peerage first published under the name of *Sam's*, and afterwards connected with that of Mr. Edmund Lodge. Among the works which the three sisters accomplished for the historical and genealogical booksellers was the elaborate Index to Davies Gilbert's *History of Cornwall*, a labour which has insured for that disappointing book a vitality which it would not otherwise have enjoyed. Miss Maria Catherine Innes outlived her two sisters; she died at 4 Thorne Road, South Lambeth, on the 13th inst., aged eighty-four.

THE OXFORD UNIVERSITY COMMISSION.

THE members of the Oxford University Commission were named in the Act of Parliament which received the Royal assent on August 10, 1877. In accordance with that statute, they published, in April 1878, a "statement" of the

main outlines of the reforms they proposed to introduce. It is now the close of the year 1880, the term originally fixed for the duration of their powers; and yet it cannot be said that any general agreement has been arrived at with regard to what they are doing, or what they ought to do. They have, indeed, published draft statutes for a certain number of colleges, and they have fluttered the majority of professors by the promulgation of a code of novel regulations which is now scarcely worth detailed criticism. But as to the fundamental principles of academical re-organisation, upon which we had a right to expect from them a considered scheme, complete in its parts, they have effected nothing; while Oxford residents, on their side, appear suddenly to have wakened up to the importance of the changes that must speedily take place around them. The question pressing for solution is not one that affects merely the *status* of professors. It involves the consideration of the objects for which a university exists, and the purposes to which academical endowments ought to be applied. The present system, whatever may be thought of its intrinsic merits, can boast the sanction of considerable antiquity, or at least of unbroken development. It was open to the Commissioners to elaborate a new system, which should satisfy modern demands, and gradually supersede the existing state of things as vested interests died out. Instead of this, they have deliberately set to work at the time-honoured practice of putting new wine into old bottles. Too weak to resist the organised obstruction of the individual colleges, they have capitulated to each in succession, and thus, for the present, sacrificed all hope of breaking down the control the colleges exercise over endowments, and the monopoly they possess of instruction. Every college is to retain its sinecure headship, with an income amounting in not a few cases to over £1,500 a-year. Every college is to be garrisoned by a strong staff of tutors and lecturers, who are now, for the first time, to be directly subsidised from corporate funds. And then, after these colleges have been thus securely protected, like so many fortresses in an open plain, the university is to be allowed to pick up the straggling funds that may, or may not, be left over. If this were all the Commissioners proposed to do, they might at least take shelter under the plea of consistency. But, at the same time, they have formulated in minute detail a university statute, which has been interpreted by both its friends and its foes to mean that professors and readers, not college tutors and lecturers, are in the future to direct the ordinary curriculum of education. Now, we can understand the professorial system as it has hitherto existed at Oxford. We can understand the professorial system as it exists in the German and Scotch universities, or in the London and provincial colleges. But our imagination fails to realise a professorial system such as the Commissioners seem to contemplate. The professors are to be compelled to give lectures, which no one need attend. In the time, place, and character of these lectures, they are to be subjected to minute and vexatious rules. Above all, they are to be placed in unworthy competition with the favoured host of collegiate teachers, who are already in possession of the field, who are to be freshly strengthened by profuse endowments, who are to be ostentatiously exempted from any university discipline, and who will feel no shame in adjusting their instruction to the exigencies of the schools. As we read the statute from which the Commissioners derive their authority, their primary duty was to improve the position of the university by diverting to academical purposes generally some portion of the money now wasted by the colleges in competing extravagantly with one another. Their second duty was to secure provision for the study and teaching of branches

of learning now neglected. So long as the prestige of the colleges and the attraction of examinations retain their present predominance, it may be difficult to carry out these two principal duties. But the substance of our complaint against the Commissioners is this: while it lay within their power so to manipulate the endowments at their disposal as to accomplish these objects, they have, on the contrary, permitted the colleges to render themselves impregnable, and have then, as an after-thought, attempted to create a feeble and discontented body of professors, constrained to lecture either on examination subjects or to empty benches.

JAS. S. COTTON.

SELECTED BOOKS.

GENERAL LITERATURE.

- ANDERSON, J. W. Fiji and New Caledonia. Ellissen & Co. 10s. 6d.
 APULEIUS. *Amor u. Psyche*. Ein Märchen. Aus dem Lat. v. R. Jachmann. Illustriert v. M. Künger. München: Strofer. 65 M.
 BRY, T. de. *Nova Alphabeti Editio*. Reproduced from the Original of 1505. G. Waterston & Sons. 12s. 6d.
 CLOUSTON, W. A. *Arabian Poetry for English Readers*. Trübner.
 GAMBETTA, Discours et Plaidoyers politiques de, p. p. J. Reinach. 1^{re} Partie. T. 1. Paris: Charpentier. 7 fr. 50 c.
 GNEIST, R. Die preussische Finanzreform durch Regulierung der Gemeindesteuern. Berlin: Springer. 6 M.
 GUICHARD, E., et E. CHESNEAU. *Dessins de Décoration des principaux Maitres*. Paris: Quantin. 125 fr.
 HAWES, Mrs. *Chaucer for Schools*. Chatto & Windus. 2s. 6d.
 JONES, W. Bence. *The Life's Work in Ireland of a Landlord who tried to do his Duty*. Macmillan. 6s.
 KKKULÉ, R. Die Reliefs an der Balustrade der Athena Nike. Stuttgart: Spemann. 42 M.
 PESSIER, E. *Biblische Bilder d. Alten u. Neuen Testaments*. Wien: Hölzel. 48 M.
 PULASKY, F. *Meine Zeit, mein Leben*. 2. Thl. Während der Revolution. Pressburg: Stampel. 7 M.
 RUSSELL, C. *New Views on Ireland*; or, Irish Land Grievances and Remedies. Macmillan. 2s. 6d.
 SAMMLUNG englischer Denkmäler in kritischen Ausgaben. 2. Bd. Thomas of Erceoloune. Hrg. v. A. Brandl. Berlin: Weidmann. 3 M. 60 Pf.
 SWINBURNE, A. C. *Studies in Song*. Chatto & Windus. 7s.

THEOLOGY.

- CORPUS REFORMATORY. Vol. I. J. Calvin Opera quae supersunt omnia. Ed. G. Baum, E. Cunz, E. Reuss. Vol. XXII. Braunschweig: Schwetschke. 12 M.
 RUSHBROOKE, W. G. *Synopticon: an Exposition of the Common Matter of the Synoptic Gospels*. Macmillan. 21s.

HISTORY, ETC.

- BORCH, Frhr. L. v. Beiträge zur Rechtsgeschichte d. Mittelalters m. besond. Rücksicht auf die Ritter u. Dienstmannen flürstlicher u. grüflicher Herkunft. Innsbruck: Rauch. 4 M.
 BORDAUX, R. *Miscellanées d'Archéologie normande relatives au Département de l'Eure*. Paris: Claudin. 6 fr.
 CORRESPONDENZ, politische, Friedrich's d. Grossen. 5. Bd. Berlin: A. Duncker. 14 M.
 HARTMANN, R. *Geschichte Hannovers vom Regierungsantritt d. Königs Ernst August bis auf die Gegenwart*. 1837-80. Hannover: Kniper. 4 M. 50 Pf.
 JÄGER, A. *Geschichte der landständischen Verfassung Tirols*. 1. Bd. Innsbruck: Wagner. 12 M.
 LACOMBE, C. de. *Le Comte de Serre: sa Vie et son Temps*. Paris: Didier. 14 fr.
 LA FERRIERE, H. de. *Lettres de Catherine de Médicis*. T. 1. 1533-63. Paris: Firmin-Didot. 12 fr.
 MONUMENTA Germaniae historica inde ab a. Christi 500 usque ad a. 1500. Scriptores. Tom. 25. Hannover: Hahn. 48 M.
 PERTZ, G. H. v. *Das Leben d. Feldmarschalls Grafen Neithardt v. Gneisenau, fortgesetzt v. H. Delbrück*. 5. Bd. Berlin: Reimer. 10 M.
 SCIOUT, L. *Histoire de la Constitution civile du Clergé (1790-1801)*. Paris: Firmin-Didot.
 THURHEIM, A. Graf. *Gedenkblätter aus der Kriegsgeschichte der k. k. österreichischen Armee*. 2. Bd. Teschen: Prochaska. 20 M. 80 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HAYN, O. *Die Meteorite (Chondrite) u. ihre Organismen*. Tübingen: Laupp. 40 M.
 REICH, E. *Das Leben d. Menschen als Individuum*. Berlin: Hempel. 7 M.
 SEMPER, C. *Reisen im Archipel der Philippinen*. 2. Thl. 2. Bd. Suppl.-Hft. I. Wiesbaden: Kreidel. 26 M.
 SEOANE, Marquis de. *Elliptische Philosophie d. verborgenen Wirkenden*. Frankfurt-a-M.: Rommel. 5 M.

PHILOLOGY, ETC.

- CASTETS, F. *Turpinii Historia Karoli Magni et Rotholandi*. Paris: Maisonneuve. 4 fr.
 PIERRAT, P. *Le Panthéon égyptien*. Paris: Leroux.
 SCHULZE, E. *Skizzen hellenischer Dichtkunst*. Gotha: Perthes. 2 M. 40 Pf.
 STERN, L. *Koptische Grammatik*. Leipzig: Weigel. 18 M.

CORRESPONDENCE.

SPELLING REFORM.

Hampstead: Dec. 20, 1880.

Dr. Littledale is coming round; he is now ready to give up the *g* of *sovereign*, although he still sticks to the *p* of *receipt*. "Our present spelling of *receipt* is correct, and goes back to the Old-French *recepte*, which preceded the *recette* that fathers *receit*." It is seldom that such a mass of misstatements has been crowded into one sentence. (1) The derivation of *receit* from *recette* is phonetically impossible; (2) *receit* is not Old-French, but early Modern French; (3) *recette* and *receit* are distinct words; (4) *receit* is the regular Old-French development of Latin *receptum*; (5) *recepte*, *recette* are modern literary refashionings of *receit* on the analogy of *receptum*; (6) *receit* is a hybrid of *receit* and *recept*, which never existed, except for the eye. We may, lastly, ask Dr. Littledale whether he is prepared to recommend such spellings as *concept*, *decept*, on the ground of their being ultimately derived from Latin *conceptum*, *deceptum*. If so, he had better insert a *t* and a *c* into *age*.

Dr. Littledale says that we have forgotten that this alteration is "a part of the history of the English language." We certainly deny that a pedantic spelling blunder, which has never influenced the language itself, is a part of the history of that language, but we cheerfully admit that it is as important a document in the history of English *spelling* as Dr. Littledale's letters are in that of English *spelling* reform; all we propose is, to add a chapter of reforms to that history. The architectural comparison is not to the point. A window destroyed is a window lost; but spelling *receit* in the twentieth century will not involve the destruction or magical disappearance of *receit* in the literary documents of this century, any more than our present spelling has extinguished all records of Chaucer's.

In his first paragraph Dr. Littledale reminds us of "the scantiness of knowledge in the classes below [our] own level." Here I must again suspect Dr. Littledale of intending a joke. Is it likely that the practical teachers who support spelling reform should have overlooked this side of the question? I never said that ordinary people could read Chaucer and Caxton at sight. I said expressly Caxton's *spelling*, which, of course, does not include obsolete words. Dr. Littledale's assertion of Caxton's language being an absolutely foreign tongue to ordinary readers took me so much by surprise that I tested it the other day by giving passages of Caxton in Caxton's spellings to a lady who knows no foreign languages and reads nothing but novels; they were read at sight, although with frequent hesitation and occasional failure to read individual words. I then tried a boy, who prefers larks to lessons, and he read with absolute fluency, although he broke down over some words. A few preliminary warnings, such as "when you cannot make sense of a word with a *u* in it, read the *u* as a *v*," would have helped them over all the orthographical difficulties.

HENRY SWEET.

London: Dec. 18, 1880.

In the largely disastrous list of proposed new spellings which Mr. Sweet has sent you, that gentleman says that "etymology is not obscured."

What about *leopard*, *cinder*, *subtle* (if this word must be altered, why not into *subtil*?), *school*, *debt*, *doubt*, *thyme*, and *anchor*?

In French, moreover, the verb *douter* can come only from *dubitare*, but the English *dout* is not Latin at all, but a native word of the same formation as *don* or *doff*, and = "do out." The trade name for a peculiar kind of snuffers, intended for extinguishing candles, not for trimming their wicks, is still *douters*, which attests the survival of *dout*.

Anchor is a word already in use for a purpose of its own. It is a naturalised Dutch name for a liquid measure of eight or ten gallons. Why introduce a confusion which does not now exist, by making *anchor* indistinguishable from it? Something might be said for *ancur* or *ancor*. The like objection of creating a new difficulty lies against the assimilation of *guilt*, "offence," to *gilt*, "gilded," now conveniently distinguished; and I may just say that identification of spelling here spoils a well-known line of Shakspeare, as in the first folio, which ought to touch Mr. Furnivall:—

"Have for the Gilt of France (O guilt indeed)
Confirmed Conspiracy with fearful France."
Henry V., Act II., Chorus.

Another kind of confusion lies in the proposed spelling of the verb to *abuse*. To make that into *abuze* is to hide its connexion with the noun *use*, and to lose thereby something more than etymology.

Take a different example. If phonetics are to rule our changes, then there is no profit in adopting the American usage, and merely changing the Greek and Latin *centre* into *center*, for we should go on to make it *senter* at once. But if we do not make it *senter*, after the analogy of the proposed barbarism *sinder*, why in the world not let it alone? The *s* sound of *c* is surely a greater difficulty than the *er* sound of *re*. And if *scythe* is to be changed, I am for Benjamin Thorpe's honest English *sithe*, not for a hybrid like *sythe*; as also for *rime*, not *ryme*, which is indefensible.

RICHARD F. LITLEDIALE.

AN EARLY MS. COPY OF SHAKSPEARE'S EIGHTH SONNET.

London: Dec. 17, 1880.

In the Additional MS. 15,226, a little miscellany of poems, &c., in the British Museum, is a copy of Shakspeare's eighth sonnet, in a hand which Prof. S. R. Gardiner and I think to be of the earlier part of James I.'s reign, and having some various readings. Though these may be of little or no value, yet Shakspeare students may be glad to see them, and I accordingly send you a transcript of the sonnet. These early MS. copies are very rare. The present one may have been printed before, but I have not seen the print, and it is not noticed in the Cambridge Shakspeare.

F. J. FURNIVALL.

"IN LAudem MUSICE ET OPPROBRIUM
CONTEMPTORII EIUSDEM.

1.

"Musicke to heare, why hearest thou Musicke
sadly,
Sweete wth sweetes warre not, Joy delights in
Joy,
Why louest y^u that w^{ch} thou receauest not gladly,
Or els receauest wth pleasure thine annoy

2.

"If the true Concord of well tuned Soundes
By Vnions married doe offend thy eare
They doe but sweetlie chide thee, whose con-
foundes
In singlenes a parte, w^{ch} thou shouldst beare

3.

"Marke howe one stringe, sweet husband to
another,
Strikes each on^e each, by mutuall orderinge
Resemblinge Childe, & Syer,³ and happy
Mother
W^{ch} all in one, this single note dothe⁵ singe,
whose spechles songe beeinge many seeming one
Sings this to thee, Thou single, shalt⁶ proue
none.

"W. SHAKSPEARE."

(Readings of the Quarto, 1609).—¹ the parts
that; ² in; ³ sier, and child; ⁴ who; ⁵ one
pleasing note do; ⁶ wilt.

Dec. 20.

PS.—Since the above was in type, I find that

Mr. Halliwell printed it in the sixteenth volume of his *Folio Shakspeare*, p. 433, as from "a manuscript miscellany of the first part of the seventeenth century." Now that the MS. is identified, so that anyone can refer to it and verify the text, I think the Sonnet should appear again.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, Dec. 28, 3 p.m. Royal Institution: "Atoms," I., by Prof. Dewar.
WEDNESDAY, Dec. 29, 8 p.m. Society of Arts: "Animal Intelligence," I., by Mr. G. J. Romanes.
THURSDAY, Dec. 30, 3 p.m. Royal Institution: "Atoms," II., by Prof. Dewar.
7 p.m. London Institution: "The Study of the Beautiful," by Mr. G. A. Storey.
SATURDAY, Jan. 1, 1881, 3 p.m. Royal Institution: "Atoms," III., by Prof. Dewar.

SCIENCE.

Life and her Children. By Arabella B. Buckley. (Stanford.)

IN spite of the numerous Catechisms, Primers, and Introductions to the lower forms of animal life, especially those which belong to or approach the mysterious border-land separating the animal from the plant, it cannot be said that this study is sufficiently simplified. There is no lack of learned works on the subject, which only makes it the more provoking that beginners, more particularly young ones, cannot be directed to some attractive and at the same time comprehensive book. To be sure, no more fascinating volume than Charles Kingsley's *Glauco* could be placed in a boy's hands, but it is at once too much and too little for systematic study. Its very diffuseness and the imaginative power which commend it to the adult reader prove disqualifications for the young student, who would fain grasp an outline of the Protean forms in which Nature clothes life among the Invertebrates. *Glauco* awakens curiosity, but scarcely serves to allay the thirst for knowledge. The regular text-books are too dry; Owen's *Lectures on the Invertebrates* too scientific. The authoress of the book before us steps in with exactly what is wanted. In a series of chapters in which, with praise-worthy carefulness, scientific names, so repulsive to the beginner, are translated into English equivalents, she explains, with the aid of numerous figures and illustrations, the gradual advance of the special senses and general organisation from the *Protamoeba* and *Cerastium* through sponges, anemones, star-fish, oysters and periwinkles, leeches, lobsters, and scorpions, to insects and their communities. The larger groups are carefully subdivided, and the economy of each family pointed out. Though she has simplified, the authoress has not fallen into the mistake of using puerile language. The many excellent illustrations are accompanied by an Index which renders the volume still more useful. This book is a substantial addition to the library of every teacher of natural science. It appears in the guise of a gift book at a festive time of the year, but its real value will scarcely be understood until the summer studies of the young biologist begin. We cannot fancy a more interesting book to put in the hands of a boy of an enquiring turn of mind during a seaside sojourn, more especially as the authoress has been particular, where it was possible, to select only such examples of the lower forms

of life for description as may be found in the British seas.

Besides the thoroughness which distinguishes this popular account of the Invertebrates from so many other rudimentary books, this volume is conspicuous for the zeal with which the most recent discoveries have been added to the ordinary histories of these kingdoms of lower life. Thus Haeckel's investigations among the *amoebae*, the presence of nerves in the higher forms of *medusae*, Fabre's studies on the *scarabaeus*, and Darwin and Lubbock's discoveries in ant-life will be found noticed here. The accuracy of the illustrations again may be gathered from those relating to marine life having been drawn by Dr. Wild, the artist of the *Challenger* expedition, and those of insects by Mr. E. Wilson.

To take the volume in order we miss at the outset a few words on the phenomena of cell life. No firm grasp of Nature's working can be obtained without a clear conception of cellular growth and modifications. It would be advisable also in future editions to prefix a table showing at a glance the different divisions and subdivisions of the six great kingdoms of animal life which are here treated of. Although no fault can be found with such headings of chapters as "The Mantle-covered Animals," "The Lasso Throwers," "The Mailed Warriors of the Sea," and the like—which attract beginners at the same time that they are intelligible to more advanced students—it would be useful to have the Latin scientific terms in the table. The study of science may easily be popularised, but it is scarcely possible to dispense with its well-known terminology. These are almost the only suggestions which occur to us on the form of the book. Year by year research is breaking down the hard and sharp lines which it was fancied divided the animal and vegetable kingdoms. Some old-fashioned people may be surprised to learn from this book that a sponge is an animal and not a plant. Indeed, all the authoress' chapters on the motions, ciliary or otherwise, of the lowest forms of animal life may advantageously be compared with Mr. Darwin's latest statements on the circumnutating movements of plants, and the growth of cells in the one kingdom paralleled with their rise in the other. If such philosophic views are beyond the student, he may here learn much that is interesting about the commonest and yet the most recondite forms of animal life. The structure, for instance, of the *noctiluca* which causes that familiar phenomenon, the phosphorescence of the sea; the economy of the *foraminifera* and *polycystinae*; the different organs which are employed by sea anemones and jelly fishes in their rambles along the sea-bottom, are well described. Thus of the last she writes:—

"Often the passage of these tiny jelly-bells through the water can only be traced by some bright spots like coloured gems set in [their] rim. Blue, scarlet, orange, all the most vivid colours seem chosen to give them brilliancy, and inside the spots are in some cases to be found little grains of lime which roll to and fro, and probably form the simplest hearing apparatus in nature, while some crystals which refract light are the first beginnings of eyes."

The *echinodermata* are displayed in these five animals—the stone-lily, the brittle star, the

common star-fish, the sea urchin, and the sea cucumber. Each of these is figured and its anatomy lucidly explained. A clear account of the oyster and its economy will surprise by its simplicity those who have only been accustomed to view this bivalve as an amorphous dainty. The *annulata* and *crustacea* are next treated, followed by *aphides*, gnats, and ants. The same fullness of knowledge is shown in all these cases, and, what is more valuable, the same skill in setting forth their structure and habits. Anyone who takes up the book, if he has the least taste for the marvels of animated nature, will be fascinated by Miss Buckley's attractive pages and insensibly lured onwards. For those in search of a branch of study to supply endless interest and an unfailing supply of examples, investigations into the structure, growth, and metamorphoses of these lower forms of life will furnish perennial occupation. The authoress estimates as follows the numbers of the lower types of creation concerning which she here discourses:—

"If we could take one of each species of all the back-boned animals, and add to them all the species of worms, mollusca, prickly skinned animals, lasso throwers, sponges, and lime and flint builders, all these together would only make up 50,000 species, or one-fifth of the animals of the globe; the other four-fifths, or 200,000 species, belong to the ringed and jointed-footed animals, and, of these, 150,000 are the six-legged insects."

Indeed, this book is so simple, and yet so thorough, that a careful perusal of its chapters, and a study of some of the chief examples set forth in them, will enable any reader of ordinary intelligence to use with profit the invaluable series of histories of these lower forms of animated life in British waters which have been published by Mr. Van Voorst. We have scarcely come upon a single misprint or incorrect statement in this excellent little manual. It is not merely a duty, but a pleasure, to recommend its attractive and carefully written pages. M. G. WATKINS.

OBITUARY.

MR. FRANK BUCKLAND.

NATURAL history has lost, by the death of Francis Trevelyan Buckland, one of its most popular and genial expositors. His loss will be deplored, not only by the formal student of science, but by every lover of bird or beast or fish, whether in this country or in the colonies. Born on the 17th of December, 1826, he had completed his fifty-fourth year only two days before his death. The early part of his life had been passed in medical work, partly at St. George's Hospital and partly as assistant-surgeon in the 2nd Life Guards. It will be remembered that in 1859 he discovered in the vaults of St. Martin's Church, Charing Cross, the coffin of John Hunter, whose remains, having been thus brought to notice, were duly interred in Westminster Abbey. Mr. Buckland was well known by his pleasant, gossiping writings on a variety of natural history subjects, among which we may notice his *Curiosities of Natural History*, his *Familiar History of British Fishes*, and his *Log-book of a Fisherman*. He edited the famous Bridgewater treatise on Geology from the pen of his father, Dean Buckland; and he also brought out an edition of Gilbert White's *Selborne*. Like White, he was an enthusiastic observer of the manners and habits of animals, and from his boyhood had been an

ardent lover of strange pets. Some of his most pleasant writings appeared, as everyone knows, in the shape of articles in the *Field* and in *Land and Water*. Of late years he had devoted himself with enthusiasm to the promotion of fish-culture—a subject on which he became the highest authority. In 1867 he was appointed Inspector of Salmon Fisheries, and worked in association, first with the late Mr. Ffennell, and afterwards with Mr. Spencer Walpole. Mr. Buckland brought his favourite subject prominently before the public by means of the interesting collection which he exhibited at the South Kensington Museum—a collection which, by its extent and variety, remains an enduring monument to the services which he rendered to the nationally important subject of pisciculture.

THE death is likewise announced of the distinguished mathematician Michel Chasles, at the age of eighty-seven. We hope to give a brief account next week of his contributions to geometrical science.

NOTES OF TRAVEL.

LETTERS from San Salvador, dated September 10, give full particulars of the attack on Mr. Comber and his companions at Makuta, when endeavouring to make their way to Stanley Pool on the Upper Congo. They started from their head-quarters on August 19, and, after two days' journey, struck a road which left the Makuta country far to the right, and ran near Zombo, another large trading district. In three days' time they reached Banza Loango, on the small River Loango, at the foot of the interior plateau. Here their carriers deserted them in the night, and, though they tried to push on to Sunda, the natives would not allow them to ascend the mountain. They accordingly returned to Maianti, where they had diverged into the new district. Placing faith, unfortunately, in the persistent reports which they heard in different parts that the Makuta chief had at last resolved to allow them to pass through his country under certain conditions, Messrs. Comber and Hartland determined to make the attempt again, as that was the most direct route to Stanley Pool. In passing through Tungwa and other towns they noticed that the people held aloof, and refused to give the names of the places passed, though ready to direct them on the way to Makuta. Here they arrived in due course, and shortly afterwards a murderous attack was made on them. In their flight Mr. Comber was shot in the back, but not very seriously, and Mr. Hartland and the two or three natives with them received severe contusions from stones, &c. The party, however, escaped, and managed to reach San Salvador.

WE understand that there is no foundation for the statement that Mr. Joseph Thomson, the leader of the Royal Geographical Society's recent expedition to East Central Africa, has accepted the command of the trading-caravan which it is proposed to send into the western part of the Sudan. Mr. Thomson is at present engaged in preparing for publication an account of his recent journey, which will occupy him for some time.

News has reached St. Petersburg of the successful results of M. Yadrinseff's journey to the Altai range for the purpose of making ethnographical researches, to which, however, he has not confined his attention. Previous intelligence respecting his movements was down to August 14, when he was at Kashagatch, about thirty-three miles from the Chinese frontier, at which time he had made some interesting archaeological discoveries in the Bashkus and Uligano valleys, in addition to his investigations among the Chuis tribe. From Biisk, the starting-point of a main road

into Mongolia, he afterwards visited the glaciers of the Altai range, returning to Biisk in September. He has collected valuable materials for the study of the physical geography of the region visited.

SCIENCE NOTES.

Microscopic Rock Structure.—So much interest has been bestowed of late years upon the study of thin sections of rock under the microscope that Prof. Cohen, of Strassburg, has been induced to commence the issue of a series of photographs of such sections for the use of students who are anxious to take up this subject. The first instalment, which has lately been issued from the publishing house of E. Koch, of Stuttgart, consists of thirty-two sections comprised in eight plates. The sections appear to have been selected with judgment, and have been admirably photographed by Herr Grimm, of Offenburg. They exhibit typical forms of the various enclosed bodies which occur in minerals, including the minute crystals called microlites and crystallites, and the different kinds of pores containing glass, liquid, and gas.

PROF. DEWAR will give the first of his Christmas lectures (adapted to a juvenile audience) on "Atoms," at the Royal Institution, on Tuesday next, December 28, at three o'clock.

Correspondence between Gauss and Bessel.—The Berlin Academy of Sciences has lately published the *Briefwechsel zwischen Gauss und Bessel*, and astronomers who make their science and its history a real study gain access thereby to a rich source of information on many points in the development of astronomical and also mathematical science during the first half of the present century. More than thirty years ago—soon after the death of Bessel in 1846, and while Gauss was still living—the publication of their correspondence had already been under discussion, and seems in 1849 to have been near realisation, when it was, for unknown reasons, abandoned. The celebration in 1877 of the centenary of Gauss's birth gave occasion for reviving the project, and the Berlin Academy provided the funds for its execution. The correspondence extends from 1804 to 1844, and contains seventy-four letters of Gauss and 119 of Bessel. A few letters are wanting, two of which had never reached their destination, while two have been lost or mislaid since 1849. The letters are published in full, and with exactness even in secondary details, for the correspondence is of interest even in small matters, and the high tenor of the letters in which the two great astronomers exchanged their thoughts rendered it superfluous—some very rare cases excepted—to consider whether some passages might not be better omitted in print. Gauss himself, indeed, declared very decidedly that his correspondence with Bessel ought not to be published in full; but that referred to publication during his lifetime, and if his death, in 1855, did not cancel the obligation to conform strictly to his views, the publication of the correspondence between Gauss and Schumacher, with its many and grave indiscretions, has rendered such conformity practically impossible. There could be no question that the full correspondence must be submitted to astronomers to enable them to do full justice to the memory of the two great masters. The letters form a most interesting commentary on the labours of their lives, and will enhance the high esteem with which readers who are able to appreciate their works regard their characters.

A NEW comet was discovered on the evening of December 16 at the Copenhagen Observatory by M. Pechüle, in right ascension 18h. 49m.

and northern declination $10^{\circ} 30'$, not far from the plane of Hartwig's comet, discovered on September 29. The new comet may be searched for on the evening of December 24 near 19^{h} . right ascension and 16° northern declination.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, Dec. 16.) EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Major Cooper Cooper exhibited, by permission of the Rev. F. Hose, a hearse cloth which formerly belonged to the fraternity of St. John the Baptist at Dunstable. The centre was crimson and damask, and the edges black velvet, embroidered with figures of St. John the Baptist and the brethren and sisters of the guild, with the arms of Butler and Fairer, and of the Woolstaplers.—Mr. Middleton exhibited drawings on brass in memory of Sir J. Cass, with a figure of St. John the Baptist, once in Deerhurst Church, but now missing, and a drawing of a carved Communion table in Brinkworth Church, bearing the date 1635.—Mr. Maxwell Lyte exhibited a drawing of a wall painting at Gloddaerth House, consisting of angels and the emblems of the Passion.—Two chrismatories—one brass, the other pewter—were also exhibited, found at St. Martin's Church, Canterbury, and Granborough, Bucks.

PHILOLOGICAL SOCIETY.

—(Friday, Dec. 17.) DR. J. A. H. MURRAY in the Chair.—Mr. A. J. Ellis, president, read a note from Miss Lloyd, sister-in-law of the late Dr. Bleek, at the Cape of Good Hope, relating her experience in learning the language of a Bushman beyond the Damara Land, which was unintelligible to the ordinary Bushmen of the Cape, and contained four clicks and other curious "arrests of breath."—Mr. Ellis then gave an account of his researches on the "Dialects of the Southern Counties of England," containing all those south of the Thames from Great Marlow, and south of Ludlow in Shropshire, and Stourbridge in Worcestershire, including the south of Warwickshire and Northamptonshire, south of Stratford-on-Avon and Banbury, the whole of Oxfordshire and Mid and East Monmouth, East Brecon and Radnorshire (in Wales). There are also the peninsulas of Gowerland and South-west Pembroke in Wales, and South-east Ireland by Wexford. The typical form of the dialect prevails in Wilts, Dorset, Gloucester, and Somerset, fading off eastwards through Hants, Berks, Oxford, Surrey, and North-west Sussex, and northwards in Hereford and Worcester, where it becomes tinged with Midland. This area is distinguished by a "reverted r," the tip of the tongue being directed towards the throat, with a few varieties, and other peculiarities of which the use of initial *v*, *z*, *zh*, *dh*, *dr*, for *f*, *s*, *sh*, *th*, *thr*, are most conspicuous. The greater part of Kent and East Sussex is distinguished by saying *de*, *dis*, *dat*, *dem*, *dere*, &c., for *the*, *this*, *that*, *them*, *there*, &c., which may also still be heard in Gowerland, where it was prevalent twenty-five years ago. The South-western counties, including West Somerset, Devon, and East Cornwall, separated from Somerset by the Quantock Hills and a line from Taunton to a little west of Axminster, are distinguished by a sound resembling the French *u*, replacing the *oo* of the rest of the South. This extends more or less distinctly to a line through the water from Falmouth to Truro, and then to just east of Perran Zambuloe on the Bristol Channel. West of this line, while a few Southern peculiarities of idiom remain and many curious words are used, the language more closely resembles ordinary English in construction, but is spoken with a most characteristic sing-song. Mr. Ellis's researches are based on more than fifty *viva voce* or systematically spelled original communications, and above two hundred and fifty other documents, mostly original and unpublished, and will form the first portion of Part V. of his *Early English Pronunciation*. He illustrated them with numerous details and specimens.

ROYAL ASIATIC SOCIETY.

—(Monday, Dec. 20.) MAJOR-GEN. SIR H. C. RAWLINSON, President, in the Chair.—A paper was read, contributed by Prof. Dowson, "On the Invention of the Indian Alphabet," in which he examined the various

views which have been held on this subject by Drs. Weber and Burnell, Prof. Max Müller, Mr. E. Thomas, and others, and announced his now definite opinion that the Indian alphabet was a truly Indian invention, though there are reasons for supposing that we do not now possess the original alphabet. He added that Gen. Cunningham and Mr. Thomas had expressed very decided opinions in favour of this view. The art of writing was, he thought, known long before there was any sign of an alphabet in India, while he considered it not unlikely that the first notion of it may have reached that country from without.

FINE ART.

ART BOOKS.

Livre d'Esquisses de Jacques Callot dans la Collection Albertine à Vienne. Par Moriz Thausing. (Wien: H. O. Mietheke; London: Dulau.) In publishing these facsimiles of studies and sketches by Callot, the learned author of the *Life of Dürer* and director of the Albertine Gallery has rendered a service to lovers of art which cannot fail to receive due recognition. The appreciation will be proportionate to the capacity of enjoying work which is purely artistic. There is nothing here partaking of the character of popular illustrations, no elaboration of incident, no attempt to captivate by story, by finished realisation or striking effect. The charm consists in the light, brilliant, sensitive drawing, in the flow of a pencil which seizes all the characteristic points of a design, in the rapid representation of picturesque action, and the fanciful suggestion of images, sometimes intentionally fantastic, more often elegant and graceful. In a short and pleasantly written Introduction, Dr. Thausing narrates how the Albertine Gallery became possessed of the drawings, and critically examines their value, motives, and chronology. This, we scarcely need state, is done in a style admirably clear and lucid, and with a thorough knowledge of the subject. Briefly, we may say the sketches were acquired for the Gallery by the present director in the year 1875; they had formerly been in the possession of Mr. Francis Pulsky, of Pesth; they were then bound in a sketch-book, but are now mounted separately. Dr. Thausing concludes their date to be between 1624 and 1625; of this there is very sufficient evidence in the fact of several of the studies being sketches for Callot's most important work, the *Siege of Breda*. Moreover, the scenes of camp life, skirmishes, &c., are so clearly taken from nature that they prove that Callot was present during the siege, and that he did not, as was generally supposed, only arrive at Breda after its surrender to Spinola. Especially interesting is a series of sketches of figures in Polish costume, which Dr. Thausing surmises were made from the *suite* of Vladislav-Sigismund, Prince of Poland and Sweden, who visited the Archduchess Isabella at Brussels in the autumn of 1624. The remaining sheets are chiefly composed of sketches from drawings by Louis Lenain, from engravings by Albert Dürer, Lucas van Leyden, and Holbein's *Dance of Death*; these latter, however, being reversed, the editor conceives may have been made from Holbein's original drawings. The copies of the latter are rather free renderings; they have all Callot's *verve* and sharp accentuation, but they miss the noble simplicity and breadth of Holbein. This is particularly felt in *The Carter*, the most marvellous piece of composition in the series; such is its massive force of design that as we regard it the figures, scarce half a thumb's length in height, appear of the size and proportions of life—here, where Holbein is concentrated, Callot is diffuse. We must not omit to mention that the volume contains a carefully drawn and delicately executed portrait of Callot,

which has also been admirably engraved. The rest of the sketches—some fifty in number—have been reproduced in heliotype and printed in bistre; the letterpress is a model of typography—in short, the volume is just such an artistic production as we are accustomed to expect from the Vienna press.

The Eve of St. Agnes. By John Keats. Illustrated in Nineteen Etchings by Charles O. Murray. (Sampson Low, Marston and Co.) Without attaining by any means complete success, this edition of *The Eve of St. Agnes* is certainly one of the most attractive of the serious Christmas books of the season. The etchings are unequal, and that which has been chosen as the frontispiece is not the best. But the owl, who, "for all his feathers, was a-cold," is admirable, and so is the "carved angel" on the title-page. The head of Madelaine herself, illustrating stanza vii., is prettily meditative, but not quite worthy of verse so divine. It is certain that Angela would not bring Porphyro through the banquetting-hall in full sight of all his enemies. In short, the etchings are attractive and fanciful, without showing any very close or reverent study of the text, and Keats has found better illustrators than Mr. Murray. We like the lovers flying "away into the storm" at the end better than most of the scenes.

Men of Mark. Fifth Series. (Sampson Low and Co.) The new volume of this well-known publication in no way falls short in interest of the preceding series, though it is wonderful how so many contemporary notabilities can be found to fill it. One is scarcely aware of England's wealth in the way of remarkable men until one sees them summed up in books like these.

The International Portrait Gallery (Cassell, Petter, Galpin and Co.) takes a wider range than *Men of Mark*, and therefore is not so likely to get exhausted. Here we have crowned heads, presidents, statesmen, generals, literary men, and artists of all the countries of Europe introduced to us in their smartest costume, and with their wrinkles and other deformities all smoothed away by the charm of chromolithography, so that they appear in their most pleasant guise.

NOTES ON ART AND ARCHAEOLOGY.

THE Fine Art Society has added to the interesting array of works of art on view in its gallery a dozen etchings of Venice by Mr. James Whistler. When these are issued to the public like a printed book—though in limited number—we may probably have something further to say about them. Meantime, it can, perhaps, hardly be claimed for them that they form an exhibition demanding of the lover of art a separate visit. We hear that they are but a selection from the plates engraved by Mr. Whistler while in Venice. If this be so, and if the selection be supposed to include the worthiest and no others, it is surprising to us that such plates as those of "The Riva," "The Bridge," "The Venetian Mast," and "The Piazzetta" should be comprised within the set which is to be published. These belong to that order of Mr. Whistler's work which we cannot undertake properly to admire. On the other hand, "The Little Venice" is an agreeable, if a tolerably familiar, example of the learned simplicity which is quite at Mr. Whistler's command; the "Doorway" is good; the "Two Doorways" even better, and the true sentiment of Venetian beauty and past-away grandeur is to be found in "The Palaces." In a selection from the twelve plates such as we have indicated will be found much material for enjoyment, these plates being really worthy of a detailed examination. It is as home posses-

sions, and not as an exhibition, that these engaging printed works should be studied. To make a public exhibition of them was, we think, a mistake.

WE are glad to hear that the whole edition of Mr. B. V. Head's valuable *Guide to the Greek Coins exhibited in Electrotypes in the King's Library of the British Museum* is already exhausted. This seems to argue a more general interest in classical archaeology than the public is commonly credited with.

AMONG the amendments made by the French Senate to the Budget which were recently rejected one after another by the Chamber of Deputies there was one whose fate archaeologists will regret. The historian, M. Henri Martin, had prevailed upon his brother senators to sanction a grant of 30,000 frs. (£1,200) for the preservation of the megalithic monuments of Brittany. But the Lower House, from no other motive, we hope, than to maintain its financial privileges, struck out this proposal with the rest.

PARISIAN *dilettanti* are much delighted with the bronze *Spinario* lately sold by the Duke of St. Albans, and now the property of Baron Rothschild. The bronze was found at Sparta, and is the first Greek example of this motive, the other figures of boys picking thorns out of their feet being Roman or (in one case) Gallo-Roman. The marble figure lately acquired by the British Museum from Signor Castellani is of the Roman class.

DR. SOHLEIMANN's collection of Trojan antiquities is likely to be removed soon from South Kensington, where it has been exhibited for some years, the space occupied by it being now required for other purposes.

THE sittings of the German Archaeological Institute at Rome were resumed on December 10. The festival in honour of Winckelmann was distinguished by a very important speech of Dr. E. Dressel on a small vase bearing an incised Latin inscription, which is, in the opinion of the most competent archaeologists and philologists, the most ancient document written in Latin known to exist. According to Prof. Bücheler, who was consulted by Dr. Dressel, the inscriptions on this diminutive vase are two in number. One relates to the ritual prescribed for sacrifices to Jupiter and Saturn, while the other clearly alludes to the sacrifices offered nine days after the funeral (*novendiale*). The inscriptions enable us to recognise almost all the elements of the alphabet, with the sole exceptions of *b*, *h*, and *l*. The letters consist of lines meeting at an acute angle, and many are identical with the Etruscan characters. Dr. Dressel, in conclusion, attributed this inscription to the end of the fourth or the beginning of the fifth century A.U.C. Prof. Helbig made remarks on the armour of the warriors of the Homeric age.

THE excavations of Ostia have been recommenced under peculiarly favourable auspices. To connect the place uncovered last year with a very extensive mound of remains, the excavators proceeded to unearth the theatre. This building was restored in the fifth century after Christ, and large quantities of materials were taken from monuments of antiquity and employed in the work of restoration. Many marble pedestals were found belonging to the statues that adorned the Forum of Ostia. The inscriptions on these pedestals are of great importance for the history of the Lower Roman Empire.

THE fourth volume has just been issued of the *Unpublished Documents relating to the History of the Museums of Italy*, which is subsidised by the General Direction of Museums and Excavations in the Ministry of Public

Instruction at Rome. It contains catalogues of the Frangipani, Peretti, Altieri, and Barberini collections; that of the Villa Medici at Rome; of the antiquities in the possession of Canon Ficco, of Ruvo in Apulia; a journal of the excavations carried out on many sites in the Southern provinces; a catalogue of the objects preserved in the museum of the Naples Porcelain Factory; of the museum of the Palazzo degli Studi, and of that of Queen Murat. Then follow other catalogues:—of the Egyptian antiquities brought to Italy by the chancellor of the Austrian consulate, Signor Nizzoli, in 1823; of the sculptures which formed the Odescalchi Museum; of those of the Capranica collection; of those which adorned the palaces and the villas of the Princes Colonna; of the antiquities in the possession of Cardinal Alessandro Farnese in 1570; of the monuments of the Chigi Palace; and, lastly, of the famous Giustiniani collection. The volume closes with a number of letters relating to the gallery of the Duke of Ferrara, belonging to the years 1565-72.

THE College of Cardinals in Rome have undertaken to erect a statue to the memory of the late Pope, Pio Nono, the model of which has just been finished by the sculptor Jacometti. On the 6th inst. it was shown to the reigning Pope and the more intimate members of his Court, and met with unanimous approval. Pio Nono is represented in his stole, kneeling at a low *prie-dieu*. The statue is to be executed in white marble, and will be placed in one of the churches of Rome, probably in the basilica of Santa Maria Maggiore.

THE second instalment of the pictures which have been so long deposited in the garrets of the Municipal Palace in Florence is now on exhibition in the Hall of the Five Hundred, for which Michelangelo prepared his famous cartoon, and one side of which was painted in encaustic by Leonardo da Vinci, but which now only contains the extravagant frescoes of Vasari. The pictures at present shown are all portraits, and are 432 in number. They are chiefly of Sovereigns, including numerous Popes and Grand Dukes. There is not one good picture among them, but they are singularly interesting as studies of costume, and as likenesses, such as they are, of a long series of historical personages. They are in bad condition, but, if lined, repaired, and varnished, would look very well in a museum, combined with other illustrations which this astonishing collection of neglected pictures contains of national manners and customs.

PROF. G. K. PATKANOF, of St. Petersburg University, is to undertake an archaeological tour through Russian Armenia in the spring of next year. He intends visiting the monastery of St. Thaddeus, which attracts the attention of travellers by its ancient architecture and the numerous inscriptions on its walls. Prof. Patkanof wishes also to make himself acquainted with the Uti language, and to examine all the ruins and antiquities met with in the course of his journey. The results of these investigations will be communicated to the Archaeological Congress which is to be held next year at Tiflis.

THE STAGE.

To pass from the part of a *jeune premier* to that of a *grand premier*—from the part of a "juvenile hero" to that of a "leading man"—has been the ambition of Mr. Coghlan, varied on one occasion by the still greater ambition of acting Shylock. In the new piece at the Prince of Wales's, Mr. Coghlan appears as the leading man. The piece is an adaptation by Mr. Coghlan himself of Giacometti's play, *La Morte civile*, and no doubt it has been adopted by the actor

in great measure because he saw in it a sufficient opportunity for the display of his stage art. Indeed, *La Morte civile*—at the Prince of Wales's they call it *A New Trial*—has been associated much with the name of Signor Salvini. Signor Salvini—in London the rocket of a season—has abroad found continuous occasion of dazzling the public by his performance of the hero. The hero is a hero not indeed absolutely beyond reproach. It may be conceded that a man whose ungoverned passion has made him a murderer—though a murderer actuated in the main by the best possible intentions—is not fairly to be charged with too ideal a perfection. The often ill-used Corrado—the character played by Mr. Coghlan—is hardly to be accounted either faultily faultless or icily regular. He is, on the contrary, a brilliant support of Claudio's favourite theory, and is so much the better for being a little bad. Seriously, however—to us, at least, of the cooler English blood—it is difficult to feel profound sympathy for an Italian who committed a murder in a rage. Corrado is distinctly weighted, in our opinion, by this inauspicious incident of his early life, and even his subsequent virtues of passion and sacrifice fail completely to interest us in his fortunes. The play, however, is full of dramatic episodes; it is constructed with some strength; it is skilfully adapted; it has touches of observation of real character, which one or two of the actors make as effective as possible. But it is almost uniformly sombre without being at all correspondingly beautiful; and if a long lease of life at the Prince of Wales's Theatre is accorded to it that will not be so much by reason of its own merits as by reason of the capacity of certain of its actors to endow its terrible or suffering personages with a reality that is striking. Striking, indeed, it is possible to find *A New Trial* as a whole—agreeable it is impossible to find it. The honours of the evening are gained chiefly, perhaps, by Mr. Coghlan, Mr. Flockton, and Miss Amy Roselle. Mr. Coghlan in one or more of his ambitious efforts has been found wanting in passion; his Shylock—extremely intelligent and thoughtful—was chilly, or at the best tepid. His Evelyn in *Money* was a proof, however, that he could command earnestness. His Corrado will probably give him such rank as he may desire as a passionate actor—an actor able to move audiences deeply. As the heroine, the devoted wife on whose account in some measure Corrado has been led into his act of violence, Miss Amy Roselle has the strongest part she has played lately in London. In the country she has, we hear, been making a great impression by her acting of it; and, indeed, as an exhibition of tenderness and sorrow, and of a wide range of the more serious emotions, her performance in this part fully deserves the warm applause which it receives. Mr. Flockton's success is that of a character actor, and, though the part of an *abbé* who causes much of the movement of the play is here in the adaptation deprived of much of its significance out of deference to a public not particularly enamoured of plainness of speech, Mr. Flockton contrives to give it great individuality, and his study of the character has been thorough. Miss Eva Sothern, the daughter of the famous actor of the name, plays gracefully Annetta, Corrado's and Rosalia's child—an Italian of the age of Juliet. If at the Prince of Wales's Theatre, where the lighter successes of the comic drama and of aesthetic upholstery have generally been scored, the most serious, not to say lugubrious, drama is to be welcomed—and it seems that this is to be so from the success of Miss Genevieve Ward last spring—then a fair measure of triumph will probably fall to the lot of the new play. But times are indeed changed if the time for going to the Prince of Wales's is "a time to weep."

PANTOMIME, it will be noticed by a glance at

the morning newspapers, is in gradual process of banishment in the suburbs at the same time that it is firmly established at Covent Garden and Drury Lane. At central theatres, other than those two which we have named, it has hardly a chance. The explanation is as follows:—The old-fashioned interest of pantomime has very much ceased; it has given place to a demand for magnificent decorations and the marshalling of hosts—a demand for these things often unaccompanied by any delight in them when they come. This demand it is hardly within the power of an ordinary central or West London theatre to sufficiently supply. The stage is not big enough for the exaggerated displays that are now expected; and, were it big enough, the house does not hold money enough to defray the charges of this extravagance. The consequence is that pantomime-going in central and western London is concentrated upon the two playhouses which alone are vast enough to supply what is now wanted, and to afford the expenses necessary for the sensational display. In certain suburbs pantomime still flourishes, partly because suburban audiences are—it is pleasant to believe—as a rule less exacting and more naïf than those which gather habitually in the West End, and partly again because there exist in the eastern and southern suburbs at least two or three playhouses which approach, if they do not equal, the size of Covent Garden and Drury Lane. Indeed, at one or two large suburban theatres the management is notoriously enterprising in the matter of pantomime, seeking even to attract audiences which would more naturally belong to the central theatres.

At Drury Lane the pantomime will be founded on *Mother Goose*. Miss Kate Santley will appear in it, and Mr. John d'Auban and Mr. James Fawn and other favourites of the public at Christmas time. At Covent Garden will be performed *Valentine and Orson*, written by Mr. Burnand, illustrated by Mr. William Beverley ("the King of Fairyland"), and acted by the Vokes family and many others. Mr. Hollingshead turns up the sacred lamp of Burlesque to the brightest flame of which it is capable when he gives us at the Gaiety *The Forty Thieves*, by Mr. Reece, acted by all the accustomed favourites—Messrs. Terry and Royce, Miss Farren, Miss Gilchrist, and Miss Kate Vaughan. For more serious efforts this is scarcely the time, but at two theatres revivals of acceptable plays will take place on Boxing Night—at the Sadler's Wells *The School for Scandal*, with Mr. Hermann Vezin, Mr. Charles Warner, and Miss Virginia Bateman; and at the Princess's *The Fool's Revenge*, with Mr. Edwin Booth as Bertuccio—the part which was played with such success of old by Mr. Samuel Phelps.

THE performance of the *Agamemnon* of Aeschylus, which was given at Oxford in the Hall of Balliol last June, and which was written of at the time in this journal, has lately been repeated in London, and the curiosity of distinguished audiences has been greatly gratified. Of course it was not to be expected that the habitual critics of the London stage should echo in their notices those utterances of academic enthusiasm which were made in one or two of the London papers last June, presumably by writers more remarkable for healthy pride in their university than for vast knowledge of the stage. It has been pretty generally allowed by the best theatrical critics in London that the performances of the young men who played Cassandra and Clytemnestra were meritorious and sympathetic in the extreme, though it was absolutely impossible that either their gifts or their recent entrance upon an acquaintance with stage art should have enabled them to vie with actors and actresses who have given half a life-

time to the study of their work, and who have brought, presumably, some great gifts to begin with. The Oxford amateurs, however, are not of those who would have inspired Garrick with his cutting saying. They are—and especially in matters of taste and tone—better than many professionals; and their performance of a play which we are not likely to see either at the Gaiety or at the Lyceum was a treat, and highly interesting.

MUSIC.

Music and Musicians. Essays and Criticisms by Robert Schumann. Translated, Edited, and Annotated by Fanny Raymond Ritter.

Henry Smart: his Life and Works. By William Spark. (William Reeves.)

THIS second series of essays gives proof in every page of Schumann's clear and sound judgment and of his keen discrimination; no one understood better than he the duties, the privileges, and also the responsibilities of a musical critic. He gladly welcomed and acknowledged any composition of promise—any earnest, though perhaps imperfect, striving after novelty. No one admired and valued the Great Masters more than Schumann; but he wished young composers to press forward, and not to lead back to the music of the eighteenth century—to profit by the works of their illustrious predecessors, but not to imitate them in a formal and lifeless manner. "After Mozart came Beethoven," he says; "this modern Mozart may be followed by a newer Beethoven, who is perhaps already born." He wrote down his opinions honestly and fearlessly, condemning whatever he considered bad and worthless; but he was kind and generous, and always tried to find some good point even in compositions deserving of general censure. He was himself a composer, and could enter into, and sympathise with, the trials and difficulties of young and aspiring artists.

The present volume contains interesting criticisms of a few operas, oratorios, overtures, and songs, but the greater part is devoted to notices of compositions for pianoforte alone, or in combination with other instruments. The special interest he took in pianoforte music is well known. He wrote much for the instrument himself, and worked assiduously at it until he lost the use of his right hand, through making use of some contrivance invented by himself to help and hasten the work of his *technique*. He has, therefore, much to say about pianoforte studies—among others, those of Moscheles, Henselt, Thalberg, and Stephen Heller—and devotes one special article to "Pianoforte Studies arranged according to their Aims." This was written forty-four years ago, but it is as complete and valuable now as it was then; Bach, Clementi, Cramer, Moscheles, and Chopin are still "unquestionably the greatest" writers of studies for the pianoforte. Of Bach Schumann says truly, "he understood the whole domain of the pianoforte." His criticisms of sonatas by Schubert, Chopin, and Mendelssohn are of great interest. In reviewing a book like this, it is difficult to resist the temptation of giving copious extracts. We shall content ourselves, however, with one more quotation. Berlioz is

much talked of just now; his great merit is only beginning to be generally recognised; yet already, in the year 1836, Schumann wrote thus of him:—"We beseech posterity to bear us witness that we never waited ten years, in critical wisdom, to review the compositions of Berlioz, while we have always said that in this Frenchman's brain the flame of genius burns."

The translation is somewhat stiff, and contains, unfortunately, many inaccuracies and errors. For example, the technical terms *Dreiklänge*, *Doppelfugen*, in *Engführungen*, *das Alternativ* are given respectively as follows:—*Thirds*, *double-figures*, in *contraction*, and *this alternative*. Some of the sentences are in a state of hopeless confusion, and convey really no meaning at all. We cannot here give long sentences with the incorrect rendering, but, in self-justification, would mention specially p. 42, lines 3-7, p. 44, lines 13-15; three sentences on p. 292, p. 300, lines 2-8, and p. 332, lines 2-9. It is a pity that more care has not been taken with the translation of so valuable and interesting a book.

Dr. Spark is naturally and justly proud of the fact that his memoir is "the first of its kind ever published of an English musician." In writing it he laboured under great difficulties, for the materials at his disposal were of the most meagre description—no diary, no records, and no family letters. In the first printed announcement of the book an analysis of Smart's numerous compositions was promised, but, in place of analysis or serious criticism, we have a list of the works and copious musical extracts, accompanied in many cases only by a few commonplace and even trivial remarks, such as—"The beginning of the song runs thus;" "The opening phrase is clear and expressive;" "What can be sweeter than this phrase?" Again, some of the letters, however valuable to Dr. Spark as an old friend, are not of sufficient general interest to be published. The author complains in his Preface that in England more interest is taken in the lives and works of *foreign* than of *native* composers. To an unprejudiced mind the reason is obvious; the lives and works of the former are much more important and interesting than those of the latter, and in many cases valuable materials are to hand in the shape of documents, diaries, and letters. Who can mention the word *letters* without thinking of Mozart, Beethoven, and Mendelssohn? Dr. Spark is, however, quite right in trying to turn the attention of his countrymen to English composers.

The volume contains a short but interesting account of the composer's early life, and his career as an organist. There is, of course, a description and history of the Grand Organ in the Leeds Town Hall, built from the plans and specifications of Messrs. Smart and Spark. The chapter on Psalmody is extremely good. The most interesting letters are those relating to the cantata which Smart intended to write for the Leeds Festival of this year. No one will deny that Smart was a musician of marked ability, and he is deservedly esteemed, admired, and held in high honour; but Dr. Spark is not doing a real service to English art in trying to make us believe that Smart

could have written fugues like Bach, sonatas like Mendelssohn, and songs like Schubert. With reference to this last-named composer, Dr. Spark doubts whether he produced many more songs than Smart. There is, however, no room for doubt. Smart wrote 167, and Schubert more than six hundred.

J. S. SHEDLOCK.

RECENT CONCERTS.

We have to thank Mr. A. Chappell for giving us the opportunity of hearing one of the most recent works of Anton Dvorak. Herr Joachim introduced last season his sextet for strings; this composition attracted a good deal of notice, and pointed to Dvorak as one of the rising composers of the day. At the last Saturday Popular Concert (December 18) M^{me}. Norman-Néruda, Herr Ries, Mr. Zerbini, and Signor Piatti performed his quartet for strings in E flat major (op. 51). It is not difficult in this work to recognise the composer of the sextet. The first two movements are very interesting. The *allegro* contains pleasing writing, and much that is worthy of praise; the second movement, "Dumka" (Elegy), in G major and minor, is very quaint and characteristic. The form of the melodies and the general colouring are thoroughly Bohemian. The third movement, "Romanze," and the *rondo finale* are not so interesting; the third is long, and wanting in character; while the *finale* borders on the commonplace. As in the sextet, so in this work, the influence of Schubert is to be traced, but more especially in the first movement. The quartet was excellently performed. Mr. Eugene d'Albert, the young pianist of whom we have so recently spoken, made his second appearance at these concerts. He played Beethoven's sonata in E flat (op. 7), and for an *encore*, a *nocturne* by Chopin. His rendering of the sonata was not altogether satisfactory, but we must make allowance for the pianist, who is young and requires time and experience, especially for Beethoven, the most difficult and exacting of composers. It is only fair to Mr. d'Albert to mention that he played on an indifferent instrument. The Chopin *nocturne*, played with much taste, was greatly applauded, and, with a better instrument, he would have achieved even greater success. Mr. d'Albert took part with M^{me}. Néruda and Signor Piatti in Mendelssohn's trio in C minor.

Mr. F. H. Cowen's symphony (No. 3) was the most important novelty in the programme of the fourth and last of the Saturday Orchestral Concerts (December 18). Mendelssohn visited Italy and Scotland and produced an Italian and a Scotch symphony; Berlioz wrote an Italian symphony, *Harold en Italie*; Raff has written a Swiss symphony; and now Mr. Cowen, following the excellent example of his illustrious predecessors, has produced a work which seeks to represent "the ideas and emotions suggested by the stern mountains, gloomy forests, silent fiords, and sounding shores of Scandinavia." The first movement (*allegro moderato*) is unusually long, but not at all tedious, for the themes are characteristic and interesting, and the "working-out" section gives good proof of the excellence of the material and of the composer's power of development. The second movement (*molto adagio*) opens with a charming and peaceful theme. The composer seeks to convey the impression of one who, "from the margin of some Norwegian fiord, beholds mountain and water bathed in the moonlight of a summer eve." Anon we hear merry music as if at a distance; revellers are drifting down the moonlit water. They pass by, and the *adagio* is resumed. The revellers' music is faintly heard once more at the close of the movement. An interesting and picturesque

programme, themes in which more than one peculiarity of Scandinavian melodies is reproduced, chaste and elegant workmanship, and delightful orchestration all combine to render this tone-picture pleasing and in every way satisfactory. The third movement (*scherzo*) seeks to convey the idea of a sleigh-ride. It is cleverly written and effectively scored, but is less to our taste than the first two movements. The vigorous and characteristic *finale* presents many points of interest, but seems to lack the power and sustained interest of the opening *allegro*. The composer appears to have too much to say, and to be too anxious and vehement; we see no reason why, with different treatment, the final movement should not equal, if not surpass, the first. The symphony was fairly well performed, and at the close the composer was greeted with loud and genuine applause. We shall doubtless soon have another opportunity of hearing this interesting work. We can only mention the two other novelties: one was an overture, *Titania*, by H. C. Nixon, and a tone-picture, *The Ebbing Tide*, by J. F. Barnett. M^{me}. Frickenhaus, Mr. V. Nicholson, and Mr. W. L. Barrett performed a triple concerto in D for pianoforte, violin, and flute (with accompaniment of strings). This is one of six concertos written in 1820, and dedicated to the Margrave of Brandenburg "par son très-humble et très-obéissant serviteur, J. S. Bach." Mrs. Osgood and Mr. E. Lloyd were the vocalists. In the second part of the programme, Mr. Cowen's *Suite de Ballet*, first performed at the second concert, was repeated by desire. We hope that Mr. Cowen has received sufficient support during this first series to encourage him to continue an undertaking full of danger and difficulty, but highly beneficial to musical art in England.

J. S. SHEDLOCK.

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